

# MILITARY

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No.41

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Our cover illustration shows Peter Twist's model of Edward, The Black Prince — see article on p.25.

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## EDITORIAL

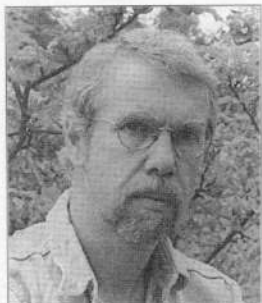
This issue sees some small domestic changes, comparable to moving the furniture...we are confident readers will not trip over anything too painful. Our regular auction and video columns and, where present, readers' letters and book reviews, will now be found towards the back of the magazine, and the display advertising at the front.

Our series giving—at last—authoritative and detailed information on the dress and personal equipment of the British soldier in the Gulf is by **Major J.K. Tanner**. Born in London in 1956, Major Tanner was commissioned into The Staffordshire Regiment (The Prince of Wales's) in 1976, and much of his service has been with the 1st Battalion; though as an acting major he commanded a rifle company in 1 DERR for two years, before attending the Army Staff Course in 1988. Since then he has commanded an armoured infantry company at Fallingb., Germany. Operation 'Granby' found him newly arrived in Uganda as chief instructor on the Short Term Training Team, whence he was plucked after a week to return to his battalion as temporary second-in-command. He moved to HQ 7th Armoured Brigade in Saudi Arabia in January 1991; and is now the Brigade Major.



**David Cohen**

**David Cohen**, who provides our overview of collecting Great War art, was born in London in 1939, and after the City of London School went into the family shoe business. In 1982 he decided to try to turn a hobby into a business as a dealer in the art of the 1914-18 War. He works from his home, holding one military art exhibition each year at a major London gallery. He is a recognised authority on art of this period; and a past chairman of the Western Front Association.



**Peter Armstrong**

**Peter Armstrong**, who writes and illustrates our Gallery piece on the Cheshire knight Sir Hugh Calveley,

was born in 1944 and educated at Keswick in the Cumbrian Lake District. After several years' travelling and working overseas he studied at Maidstone College of Art from the late 1960s; and taught art at a Kendal secondary school until five years ago when he left education to develop his modelling interest into a business. In Keswick once again, he still manages to spend some time writing and illustrating, although more widely known as the sculptor for his firm Border Miniatures—whose fine medieval subjects, reflecting his current main interest, will be well known to 'MI' readers.



**Derek Hansen**

Another name well known to modellers is **Derek Hansen**, who contributes our profile of David Grieve's work. Derek, a quantity surveyor born in Enfield in 1962, has attracted increasing attention since joining Kent modelling groups in 1987. A regular exhibitor at BMSS Annuals and Euromilitaire, he won Best of Show at Folkestone last year (see 'MI' No. 33). He has recently started freelance figure design in his spare time; his particular interests are the British and German Imperial armies.



**Robert Cooper**

**Robert Cooper**, whose excellent drawings of a Crimean period British knapsack we are glad to publish, is a Yorkshireman, born in 1957. After service in the 7th (Volunteer) Bn., The Light Infantry, he became a member of the Corps of Drums of the 1st Bn., The Yorkshire Volunteers. In 'real life' Robert collects traffic data for the West Yorkshire Police; but he is a long-term enthusiast for Napoleonic re-enactment, devoted to the accurate reproduction of uniforms, equipment, drill and military music. His particular interest is the Garde Impériale of the 1st Empire; and he has had the experience of playing Napoleonic military music with the present-day Garde Republicaine.

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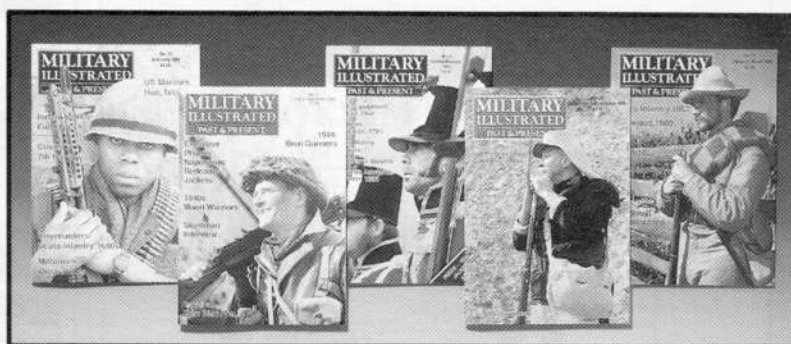
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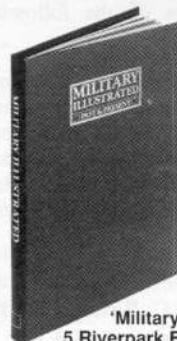
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# THE BRITISH SOLDIER IN THE GULF (1)

Major J.K. TANNER

Anyone familiar with the British Army of the Second World War, particularly with the 8th Army in North Africa, will have a mental image of soldiers altogether indifferently dressed. Britain's soldiers have the propensity to dress for convenience rather than uniformity, and the picture portrayed by the cartoonist Jon's famous 'Two Types' of Western Desert fame springs to mind. Deployed from Germany, dressed for the jungles of Asia, clothed on arrival for the heat of the desert, and subsequently suffering the cold and torrential rain of a Saudi winter, the soldiers of the 1st (UK) Armoured Division took on a distinctive appearance which left an Egyptian general remarking during a parade: 'Are these soldiers all British?'

This article will seek to illustrate and describe the uniforms and personal equipment worn and carried by British soldiers in the Gulf. It is a complicated subject, made more so by the presence of so many soldiers from different 'cap-badges' reinforcing all of the major units; indeed, practically every cap-badge in the British Army was to be seen somewhere. There is no space here to show every badge or permutation of dress, and only the most common among the fighting troops will be shown. Readers are referred to back issues of *Soldier*, the magazine of the British Army, for complete lists of every unit that served on Operation 'Granby'.

## ORGANISATION

As a base line from which to make this study, mention must be made of organisation. Originally, Operation 'Granby' consisted solely of the 7th Armoured Brigade 'Group' as shown in Table 1, an organisation extant from late September 1990 to late December 1990. Table 2 shows the organisation of the 1st (UK) Armoured Division from its arrival in late December and throughout the war, i.e. during Operation 'Desert Sabre'. Both tables show only the 'teeth' — the fighting troops. The notes on

### Right:

Typical variations in the combat uniform of British infantry in the Gulf. The lance-corporal (left — note black-on-green temperate issue rank badge stitched to helmet cover) wears a temperate DPM Smock Combat, second issue Desert Combat trousers, and Desert Combat boots; he has painted sand stripes across his SA-80 rifle. The private (right) wears first issue Desert Combats, Combat Boots High, and commercial Arktis chest webbing painted over with sand colour. He carries a GPMG: normally the section would have two LSWs, but each rifle company does retain three GPMG(SF) teams from the Drums Platoon, and this Drummer has abandoned his tripod to be able to use his gun in the assault. (All photographs courtesy the author)



### Below:

Detail of the Jacket, Lightweight, Desert DPM, first issue, as described in the text.







#### Captions to colour photographs overleaf:

(A) The author wearing the headset from the AFV Crewman's helmet, US issue goggles, and Omani military shemagh, with Desert Combats; rank is worn on temperate DPM slides. (All photos courtesy the author)

(B) Brigade staff officers in typically varied clothing and kit. Left, Maj. James (Parachute Regt.), COS, 4 Armd. Bde. wears over Desert Combats a superior privately acquired desert windproof smock in a three-colour desert DPM pattern; the cut is identical to the Arctic Smock. The commercial Arktis chest webbing was worn throughout 4 Armd. Bde. HQ; it featured a pistol holster on the left. Right, Maj. Loudon (RHF), COS 7 Armd. Bde., wears the Jersey Man's Heavy Sand, Tropical Combats, Survival Aids green and black shemagh, and 58 Pattern webbing over a pistol harness from the new PLCE set.

(C) Men of A Coy., 1 STAFFORDS, display the wide range of clothing and kit found in the typical infantry section. Left to right: (1) The only 'conventional' outfit — Desert Combats and PLCE. (2) Desert Combats partly obscured by Body Armour and Arktis chest webbing. (3) Pte. Brearley, centre, wears a Para Smock over Desert Combats, and Arktis chest webbing overpainted sand. (4) L/Cpl. Barley's rank badge in brown on sand is just visible fixed to the front of his helmet cover; his Arktis webbing is daubed with sand paint; and he is the only man here wearing Desert Combat boots — the others still have Combat Boots High. Note radio carried in webbing set by section commanders and 2iCs. (5) L/Cpl. Watts, right, wears a scrimmed-up helmet cover with rank badge; a Para Smock, daubed with sand paint, over second issue Desert Combats; PLCE; and has painted the stock of his SA-80 sand-colour.

(D) Despite the sun-dapple through scrim covering the Warrior, these two REME technicians show obvious differences between Desert Combats. Left, second issue jacket tucked into very faded first issue trousers; note field dressing pocket on rear of right sleeve. Right, third issue jacket and second issue trousers.

(E) Contrast these pairs of Trousers, Lightweight, Desert DPM; (left) well-washed first issue; (right) unworn second issue, distinguished by larger pattern, lack of buttons on fly, and pointed pocket flap — the latter two features also common on the third issue, whose pattern resembled first issue.

(F) Pte. Tinsley, 1 STAFFORDS, wearing the desert DPM cover over his Helmet Combat GS Mk 6.

(G) Desert DPM Mk IV/NBC Suit 'straight out of the bag'. Cpl. Ware-Lavis is in Dress Category Three Romeo with S-10 respirator, gloves and overboots. Note generous cut, front fastening, bellows pockets, detector paper patches, and green flap on left breast pocket.

units show the origin of the major reinforcements to each unit before fighting began. Again, it is impossible to list here the origin of every single reinforcement which brought units up to war establishment. As an example of the difficulty, the 14th/20th King's Hussars, in addition to their major reinforcements, received officers and men from 1st The Queen's Dragoon Guards, the 5th Royal Inniskilling Dragoon Guards, the Royal Corps of Signals and the Brigade of Gurkhas.

A final point of complication must be mentioned. Armoured and armoured infantry units within brigades rarely, if ever, fight as a single cap-badged unit. Sub-units are 'grouped' into battle-groups for specific phases of operations, that grouping changing as necessary throughout the operation. For example, for operations, 1 STAFFORDS Battlegroup consisted of B and C Coys. plus B Sqn. SCOTS DG and C Sqn. QRIH. A Coy. 1 STAFFORDS was always part of the SCOTS DG Battlegroup; and during one phase C Coy. was grouped with the

A mixed bunch of Battlegroup staff officers from 7 Armd. Bde. Left to right: (1) Maj. Moss, 2iC, 1 STAFFORDS, in the US Desert Parka, and a Desert Hat cocked like a trilby; (2) & (3) Maj. O'Reilly and Capt. Hutton, QRIH, both wearing their Regiment's special pattern of officers' Guernsey, and the QRIH officer's side hat which is known to much of the Army as the 'Thunderbirds Hat'... both have the brigade insignia on the right sleeve; (4) Capt. Oliver, SCOTS DG, in

second issue Desert Combat trousers, a green fibre pile jacket, and his Regiment's grey beret with black-backed cap-badge; (5) Capt. Cuthbertson, QRIH, as above — on his 58 Pattern belt are a black leather Iraqi compass case, 58 Pattern water bottle pouch, a knife or bayonet, and a PLCE respirator case; (6) Capt. Cushner, SCOTS DG, in the sand-coloured jersey; and (7) Capt. Steed, 1 STAFFORDS, in an Arctic Smock in temperate DPM and a Desert Hat with cut-down brim.

Table 1  
7th Armoured Brigade Group  
(Late September to late December 1990)

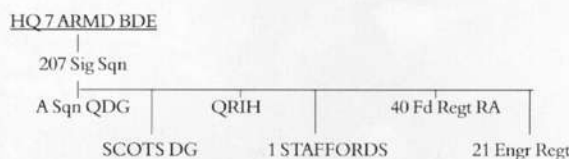
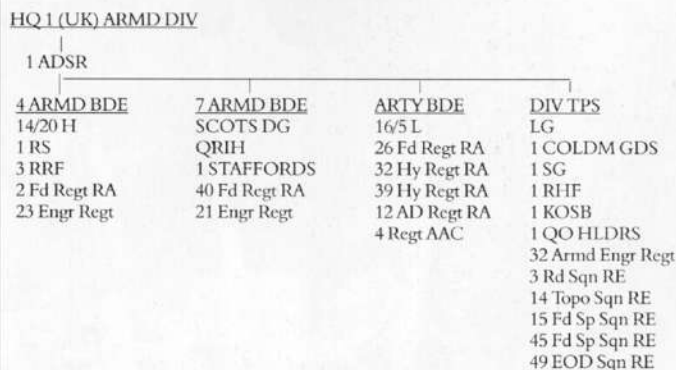


Table 2  
1st (UK) Armoured Division  
(From late December 1990)



Continued on page 14







D



F



E



(See captions on page 11.)

G







**Above:**  
Cpl. Nutt, QRIH, in the Nomex Tank Suit, AFV Crewman's Helmet and Headset, and the PLCE Pistol Harness with 9mm Browning.

**Right:**  
Maj. Rochelle, OC C Coy. 1 STAFFORDS, wearing the Helmet Combat GS Mk 6 with issue Scott goggles; and a 1942-vintage sand-coloured British windproof smock.

QRIH Battlegroup. The most usual of the groupings are shown in the notes on units. Unit title abbreviations are given in the correct Army form.

#### Notes on units

**7th Armoured Brigade Group**  
The teeth arm units of the Brigade Group were all normally part of the Brigade in Germany, with 40th Field Regiment RA and 4 Field Squadron of 21 Engineer Regiment usually found in support of the Brigade. Every element of the Group in the Gulf, including all logistic elements and the multitude of regimental bands which reinforced the medical units, wore the Brigade's insignia of the

red jerboa. In many cases they continued to do so even when their affiliation to the Brigade ceased on the arrival of the Division. The Group formed part of the 1st US Marine Expeditionary Force.

**1st (UK) Armoured Division**  
Based on the Headquarters of the 1st Armoured Division in BAOR, the 1st (UK) Armoured Division was an ad hoc formation, made up from units and troops from throughout BAOR and, to a lesser extent, from UKLF. In Germany 1st Armoured Division includes the 7th Armoured Brigade, but the 4th Armoured Brigade comes from the 3rd Armoured Division. In the latter Brigade in the Gulf, both the Royal Scots and 3rd Fusiliers came from the 6th Armoured Brigade.

#### 4th Armoured Brigade:<sup>(1)</sup>

**14th/20th King's Hussars** (14/20 H). Reinforced by A Sqn. LG as a formed squadron, plus elements of 4 RTR. Grouping was three squadrons plus one company of 1 RS.

**1st Battalion The Royal Scots** (The Royal Regiment) (1 RS). Reinforced by The Queen's Coy. 1 GREN GDS as a formed company, plus elements of 1 QO HLDERS. Grouping was A Sqn. LG (from 14/20 H) plus two companies.

**3rd Battalion The Royal Regiment of Fusiliers** (3 RRF). Reinforced by No. 2 Coy. 1 GREN GDS as a formed company plus elements of 1 QO HLDERS. Grouping was three companies.

**2nd Field Regiment Royal Artillery**. O Fd. Bty. (The Rocket Troop); 23 (Gibraltar 1779-83) Fd. Bty. (from 27 Fd. Regt.); 127 (Dragon) Bty. (from 49 Fd. Regt.); 46 (Talavera) AD Bty.

**23 Engineer Regiment**. 39 Close Sp. Sqn., 73 Fd. Sqn.

#### 7th Armoured Brigade:

**The Royal Scots Dragoon Guards** (Carabiniers and Greys) (SCOTS DG). Reinforced by elements of 14/20 H, 17/21 L and 4 RTR. Grouping was three squadrons (A, C and D) plus A Coy. 1 STAFFORDS. **The Queen's Royal Irish Hussars** (QRIH). Reinforced by elements of 17/21 L in four formed troops. Grouping was three squadrons (A, B and D).

**1st Battalion The Staffordshire Regiment** (The Prince of Wales's) (1 STAFFORDS). Reinforced by elements of 1 GREN GDS, 2 R ANGLIAN, 1 PWO and 1 RGJ. Grouping was B Sqn. SCOTS DG, C Sqn. QRIH plus two companies (B and C).

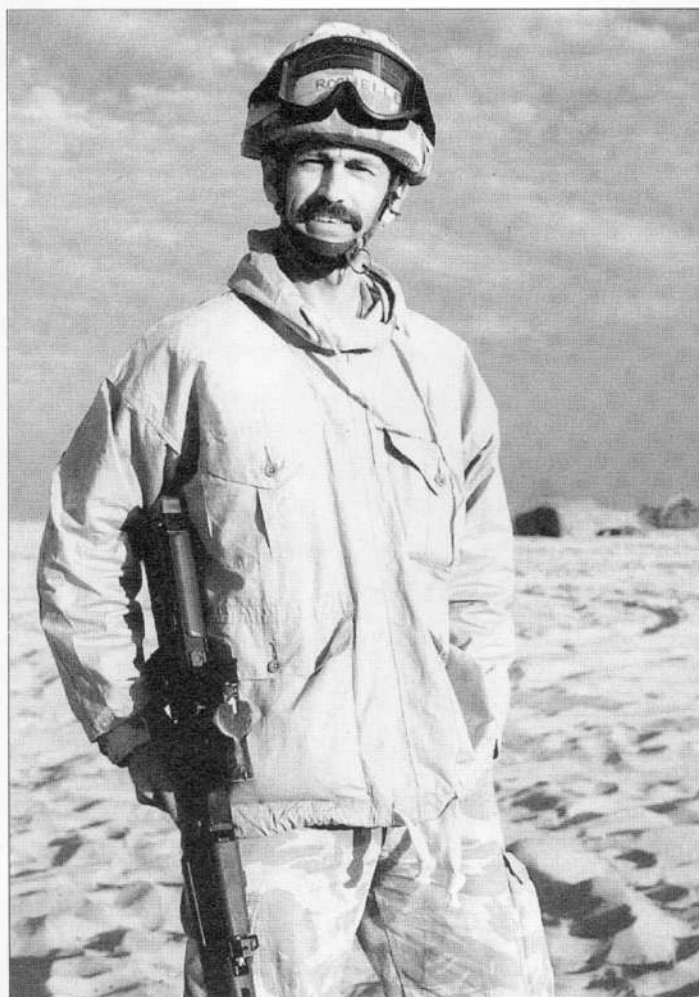
**40th Field Regiment Royal Artillery**. 38 (Seringapatam) Fd. Bty., 129 (Dragon) Fd. Bty., 137 (Java) Fd. Bty., 10 (Assaye) AD Bty.

**21 Engineer Regiment**. 1 Fd. Sqn., 4 Fd. Sqn. Squadrons included sappers from 26 Armd. Engr. Sqn. of 32 Armd. Engr. Regt.

#### Artillery Brigade:

**16th/5th The Queen's Royal Lancers** (16/5 L). Reinforced by A Sqn. QDG complete, originally part of the 7th Armoured Brigade Group. The 16/5 L was the Divisional medium reconnaissance regiment.

**26th Field Regiment Royal**





*Artillery.* 16 (Sandham's Company) Fd. Bty., 17 (Corunna) Fd. Bty., 159 (Colenso) Fd. Bty.; 43 (Lloyd's Company) AD Bty. (from 94 Loc. Regt.).  
*32nd Heavy Regiment Royal Artillery.* 18 (Quebec 1759) Hy. Bty., 74 (The Battle Axe Company) Hy. Bty., 57 (Bhurtapore) Loc. Bty.  
*39th Heavy Regiment Royal Artillery.* 132 Hy. Bty. (The Bengal Rocket Troop), 176 (Abu Klea) Hy. Bty.  
*12th Air Defence Regiment Royal Artillery.* T (Shah Sujah's Troop) AD Bty., 58 (Eyre's) AD Bty.

*4th Regiment Army Air Corps.* 654 Sqn., 659 Sqn., 661 Sqn. (from 1st AAC Regt.).

#### **Divisional Engineers:**

*32 Armoured Engineer Regiment.* 31 Armd. Engr. Sqn., 77 Armd. Engr. Sqn., 37 Fd. Sqn. (from 35 Engr. Regt.).  
 3 Field Squadron (from 33 Engr. Regt.); 14 Topographic Squadron; 15 Field Support Squadron (from 38 Engr. Regt.); 45 Field Support Squadron (from 21 Engr. Regt.); 49 Explosives Ordnance Disposal Squadron.

#### **Prisoner of War Guard Force:**

*1st Battalion Coldstream Guards* (1 COLDM GDS).

*1st Battalion The Royal Highland Fusiliers (Princess Margaret's Own Glasgow and Ayrshire Regiment)* (1 RHF).

*1st Battalion The King's Own Scottish Borderers* (1 KOSB).

#### **Lines of Communication:**

*1st Battalion Queen's Own Highlanders (Seaforth and Camerons)* (1 QO HLDRS).

#### **Armoured Delivery Group:**

(These units followed up the advance ready to provide immediate reinforcements; they were equipped with Challenger and Warrior respectively.)  
*The Lifeguards (LG).*  
*1st Battalion Scots Guards* (1 SG).

#### **Main equipment**

A point is worth making here on main equipments. All three armoured regiments are Type 57 Regiments equipped with Challenger Main Battle Tanks. The three infantry battalions within the two brigades are all

Armoured Infantry Battalions equipped with the Warrior Infantry Fighting Vehicle. The Lines of Communication battalion is a Mechanised Infantry Battalion equipped with the FV 432. The three Prisoner of War battalions are all Type B lorried infantry battalions.

### **CLOTHING**

As the British Army had not envisaged an operation in a desert environment on such a scale as Operation 'Granby', no desert clothing was available from supply depots in September 1990. The Press reported that some old stocks of desert clothing had even been sold to Iraq in the 1980s, although there was never any sign of British Army issue clothing amongst captured troops. British soldiers serving in the Oman in recent years have worn locally issued uniforms or British tropical combat clothing. This latter is designed for jungle operations, but has served troops well in Cyprus, Gibraltar and other hot climes. It was in this clothing that the troops of the 7th Armoured Brigade Group moved to Saudi Arabia in October 1990. In fact tropical combat clothing continued to be worn throughout 'Granby', either by troops from rear echelons who were never issued with desert clothing, or simply by troops waiting for their desert combats to return from the *dhobi*.

Gradually, as desert clothing began to be mixed with tropical clothing, temperate clothing, non-regulation and privately purchased items, and even US Marine and Army uniforms, the British soldier took on his

unique, informal appearance. The only semblance of uniformity came as the ground war began and all troops donned their NBC suits.

Well ahead of expectations, the first desert clothing began to be issued to the fighting troops in late October. These desert 'combats' — the British soldier refers to all DPM (disruptive pattern material) combat clothing as 'combats' — were immediately popular. The first issues were not particularly well made or durable, became dirty quickly, shrunk and faded in the wash, and took on a very crumpled appearance — but were very comfortable in the heat. Later issues were made from better cloth to improve wear and reduce shrinkage.

#### **Combats, Lightweight Desert DPM**

The first issue of desert combats showed them to be of an identical cut to the Combats Tropical DPM. Made of a lightweight cotton drill, their base colour is a pinkish sand overprinted with a single disruptive pattern of light brown. With at least three manufacturers involved in production, there were three distinct versions of these combats. All were basically similar in cut but both issues 2 and 3 were of an improved, more closely woven cotton. Issue 2 was markedly different in DPM design, the base colour being a more yellowish sand and the brown overprinted in fewer, larger and less broken up areas.



*Compare this photo with (G) on colour page 13. The foreground soldier of 1 STAFFORDS wears the Desert DPM Mk IV NBC Suit, as worn by the infantry during Operation 'Desert Sabre'. It is identical in cut to the temperate DPM issue. On the pen pocket flap on the left upper arm, and underneath the forearm, can be seen detector paper patches, with papers in place. Note the two diagonal velcro fastening straps on the lower leg. He wears Desert Combat boots; his equipment consists of sand-painted chest webbing, obscured here, a PLCE respirator haversack, and a 'Jap-sack'.*





Two of the things that could happen to the Desert Hat. This Stafford has flattened the top, and stitched to the side an old cloth beret badge (obscure here, but featuring the Regiment's plumes-and-knot cap-badge in green on a black patch) originally issued in 1984 for a South Armagh tour. WO2 Malec, by contrast, has cut his hat right down; he also wears a red-on-white shemagh.



The jacket is really a shirt of an unfitted, straight design. It can be worn inside or outside the trousers and with sleeves rolled up or down. There is a bellows pocket with a straight, buttoned flap on each breast, a five-slot pen pocket on the upper left arm, and a field dressing pocket secured by a single button on the upper right arm. There are no skirt pockets. At the front the jacket is fastened by a three-quarter length zip and six buttons. The fall collar has an additional button and buttonhole to no apparent purpose. Buttons secure the shoulder straps, and there are two on each cuff.

The trousers are generously cut, with large bellows pockets on each thigh and two side slash pockets. The first issue had straight pocket flaps, a zipped and buttoned fly, plus a

patch pocket on the right seat. Both later designs were without the buttons on the fly and the seat pocket, and the thigh pockets had single-point flaps. The waist is fastened by a single button and a 'pyjama cord' and is adjusted on either side by short straps onto one of two buttons. There are five belt loops. The ankles have draw-cords, but trousers were often worn loose with the cord removed altogether, slightly rolled up, or tucked into trouser elastics.<sup>(2)</sup>

#### Other combat clothing and outer garments

As cold, wet weather devel-

oped during the winter months many varied items of clothing appeared. A number of smocks, locally produced by unit tailors from desert DPM cloth, were seen, almost exclusively on officers. An entire squadron of the 1st Armoured Division Signal Regiment wore a UK-manufactured desert smock made to the same design as the Arctic windproof smock. Most commonly worn were various items of temperate clothing, invariably worn with desert combat trousers:

*Smock Combat Windproof, Arctic.* This is universally referred to as the 'SAS smock' and, although usually privately purchased, is the preferred outer garment of the majority of British soldiers everywhere. *Smock Combat.* The standard issue temperate combat jacket. *Parka Man's (Cold Weather).* The DPM Parka worn with the Liner Parka Man's.

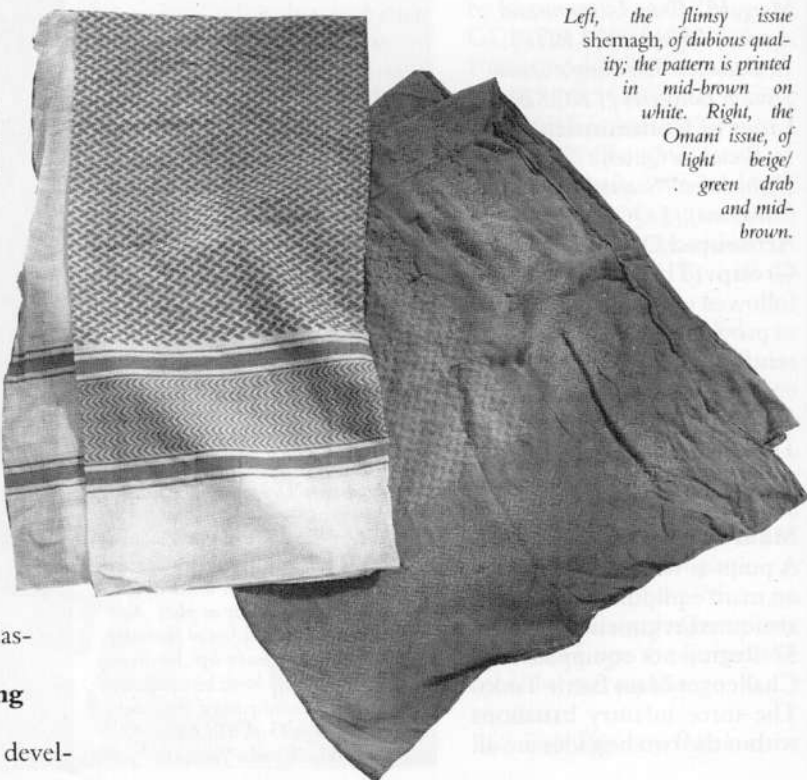
*Smock, Man's Waterproof DP PV.* Few soldiers possessed waterproofs; quite simply, they had been left behind as they were considered unnecessary. A more sophisticated grasp of desert weather conditions is now widespread among British troops....

Two types of woollen jersey were in evidence: the standard issue green Jersey Man's

Heavy Wool, and the Jersey Man's Heavy Sand. This was identical to the former but of sand-coloured wool, and was only ever issued to 7 Brigade. Officers in the QRIH wore a sand-coloured Guernsey pull-over. A very common non-regulation garment was the green Helly-Hansen fibre pile jacket, popular with many soldiers.

Perhaps one of the most common and distinctive items of dress, again particularly in 7 Brigade, was the US issue Parka, Night Camouflage, Desert. The base colour is sage green, with IR-disruptive overprinting in olive drab in a tight set of grid lines with random blotches of the same colour. A full length liner in light green polyester buttons into the outer parka.

What the soldier wore, or chose not to wear, under his combats was up to the individual. An issue of green cotton T-shirts and white cotton Y-fronts was made to all soldiers. Much preferred was the US issue T-shirt or 'undershirt, quarter sleeve crew neck, brown'. This was often worn as the only upper body garment during hot and heavy work or recreation. T-shirts bearing unofficial unit motifs were not uncommon.



Left, the flimsy issue shemagh, of dubious quality; the pattern is printed in mid-brown on white. Right, the Omani issue, of light beige/green drab and mid-brown.



## Armoured vehicle crew clothing

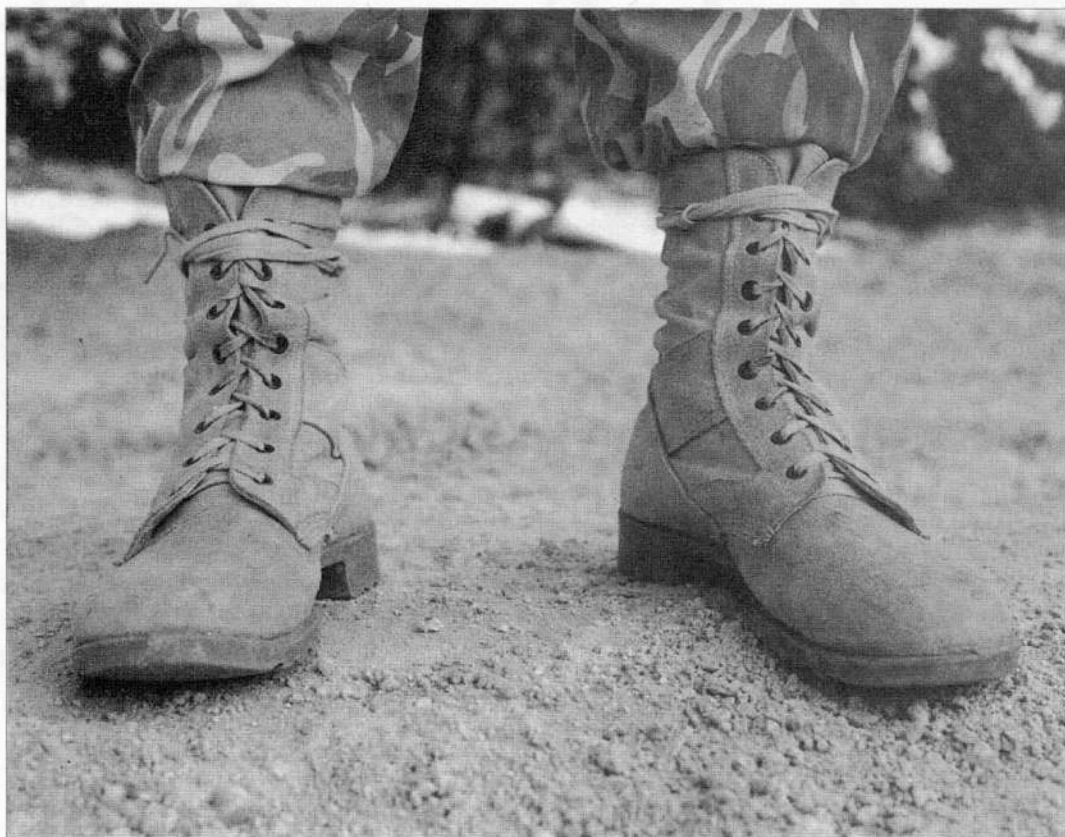
Crews of armoured vehicles dress according to their role; while tank crews will invariably wear some form of overall, infantrymen crewing Warriors will often be wearing normal combat clothing. Two types of overall were worn in the Gulf — the old style coveralls, and the newly issued Nomex tank suit. Both could be seen worn by any armoured vehicle crewman including Sappers and Gunners, but were most commonly worn by tankmen.

*Coverall Man's Green Army Pattern.* The coverall is popular as a form of combat dress but is designed simply to protect clothing from grime. Of green polyester and cotton, it is fastened down the front by eight partially concealed press studs. There are two side slash pockets, and a simple patch pocket on both the left thigh and the left breast, both secured by single-point flaps with press studs. Press studs are also used on the shoulder straps and the cuffs.

*Nomex Tank Suit.* This green, flame resistant coverall was issued for the first time in the Gulf. Designed more for temperate conditions, it has neither a rear flap for bodily functions nor the hauling strap common among other armies' tank suits. It is fastened by a full-length zip concealed by a velcro fly. There are two breast pockets, that on the left having a pen-holder stitched into it. The front of the right thigh has a map pocket with a clear talc window. All pockets, the shoulder straps and the cuffs have velcro fastenings.

## Nuclear, Biological and Chemical (NBC) Protection

It should be noted that NBC suits were worn throughout the ground war by British troops operating in Iraq and Kuwait. Suits were also often worn in training. Dress Category 2 was ordered for the move into Iraq, reduced to Dress Category 1 after 24 hours. The various dress cate-



gories are defined as follows: *Category Zero* — no NBC IPE (Individual Protective Equipment). *Category One* — NBC smock and trousers. *Category Two* — Category One plus overboots. *Category Three* — Category Two plus gloves. Suit hood worn over the head. In addition, *Category Three Romeo* and *Three Foxtrot* meant the wearing of the respirator or facelet respectively (the latter very rarely worn).

Two types of NBC suit were issued during the operation: the temperate DPM Mark IV suit, and the same suit in desert DPM. The desert suit was issued almost exclusively to infantrymen and arrived just days before the move into Iraq.

*Smock, Protective NBC No.1 Mk IV DPM.* The smock has a cotton outer in temperate DPM, and is generously cut with a large, elasticated hood. The front opening has a full-length nylon zip and velcro fastening, and there are velcro straps to adjust the cuffs and waist. There are two large breast pockets with velcro flaps. The left breast pocket has a green cloth strip over the entire flap to enable the wearer to write his name or appointment. The upper right arm has

a field dressing pocket and the upper left arm a pen-holder. Both are secured by greyish-green velcro-fastened flaps and are designed to allow detector papers to be stuck on. *Trousers, Protective NBC No.1 Mk IV DPM.* The trousers are very full, with a large gusset in the crotch. They are fastened at the waist by a thin velcro strap, but are held up by long tape braces which cross over the body from rear to front, being then tied through tape loops. There is no fly. Each thigh bellows pocket has velcro flaps. The lower leg is secured over boots or over overboots by two velcro straps. On the lower front of each thigh is a greyish-green detector paper patch.

*Overboots NBC Mk IV.* The NBC overboots almost defy description. A fitted black rubber sole comes up high around the heel. The foot-piece is made of a rubberised cloth bag and reaches to the lower shin. The whole contraption is secured by a long black lace tied and crossed from front to rear through six eyelets on protrusions from the sole.

*Gloves NBC Outer and Inner.* The NBC gloves are simply black rubber gloves worn over white cotton inner gloves.

They are worn over the suit cuffs.

## HEADGEAR

Much of the time headgear consisted solely of helmet and goggles, especially for armoured vehicle crews. At other times the floppy hat was to the fore. Indeed, Regimental headdress was banned in 7 Brigade on first arrival; however, the ruling soon broke down as tribal spir-its rose.

*Hat, Desert DPM.* Again of identical cut to the tropical issue, the 'floppy hat' is a wide brimmed and relatively shapeless form. The crown has two metal ventilators either side and a partitioned band all the way around intended for camouflage. The brim is stiffened by up to 12 rows of stitching. There is no issued chin strap but small flaps with eyelets allow for a cord to be attached.

The hat was worn in every conceivable way; with brims turned up or down or cut down to the narrowest possible, and crowns shaped or reduced. Regimental badges were often applied to front or side.

*Helmet Combat GS Mk 6.* The combat helmet was initially worn with the temperate DPM cover and in some cases



this was painted with sand-coloured vehicle paint. The desert DPM cover was of identical design. It was rarely 'scrimmed up', but a common addition was the US issue olive drab elasticated helmet band. The desert cover was often adorned with the wearer's name, blood group, etc. in black felt pen.

**AFV Crewman's Helmet.** The crewman's helmet is issued to all AFV crewmen although many Warrior crews prefer to wear the combat helmet over a vehicle radio headset. The headset for the crewman's helmet is attached by press studs within the helmet and both may be worn independently of the other. The helmet was often painted sand-colour or covered by the desert DPM cover of the combat helmet.

**Regimental Headdress.** The variety of British Regimental headdress is well documented elsewhere but it is worth mentioning some interesting variations seen in the Gulf. Soldiers serving temporarily with other units, i.e. the majority of Gulf reinforcements, do not adopt that units' insignia or badges: e.g. soldiers of the QO HLDERS serving in 3 RRF would continue to wear their tam-o'-shanters. However, if attached for longer periods all sorts of variations might be seen. The SCOTS

DG had a squadron commander from the Parachute Regiment who sported his own cap-badge and a crimson patch on a SCOTS DG grey beret. They also had a Royal Fusilier Warrior driver who wore his badge and hackle on the grey beret. The dividing line is thin. To mention the SCOTS DG again, at one and the same time they had individuals from the 17/21 L wearing their 'Death or Glory' badge on grey berets, and reinforcements wearing normal 17/21 L blue berets.

**Shemaghs.** The traditional headdress of the Middle East was worn by many soldiers to keep out the dust. All *shemaghs* have basically the same design but vary in colour, the design being embroidered onto a cotton square of approximately one metre. An issued *shemagh* arrived very late in the operation and was of very poor quality, being a brown design printed onto white cotton. By the time it arrived many soldiers had bought their own, and there was a proliferation of colours. Many wore a *shemagh* available from a UK firm called Survival Aids; this was a black design embroidered onto fairly heavyweight green cotton and had black tassels. Locally available *shemaghs* were much lighter weight and had no tassels, the most common

being the 'Saudi' *shemagh* of red on white, the 'Palestinian' one of black on white, and the 'Bharaini' one of blue on white. (These national descriptions, while current in the Gulf, are not necessarily correct.) The Omani military *shemagh* was the best of the lot, featuring a light brown design on green/beige drab.

**Goggles.** Goggles were issued early on to all troops and were invariably worn attached to helmets or over *shemaghs*. Manufactured by Scott, they all had clear lenses and the majority had black frames and straps. Some appeared with the Scott logo in white on the frame and strap, and there were even blue, red and yellow versions. Another common goggle was the US issue with clear or tinted lenses in a black frame with a green strap.

### FOOTWEAR

Footwear in the British Army is often an emotive subject, and at least half a dozen different boots were made available during the operation. In addition, there were numerous patterns of privately purchased desert boots in evidence. The following list includes the main patterns of boot to be seen on the feet of the soldiers. **Combat Boots High.** The standard issue black leather British Army boot was too hot to wear

while the temperature was still high. It was rarely seen in the desert, lighter-weight desert boots being preferred.

**Combat Boots High Desert.** Fairly late on in Operation 'Granby' desert combat boots began to be issued, primarily to the infantry. Constructed in buff-coloured suede and canvas on a tan-coloured sole, they were not dissimilar in appearance to US jungle boots.

**RAF Pattern Boots.** The RAF purchased two types of desert boot which became common among HQ staffs and Signal Squadron soldiers. Both laced up but had inside zips in addition. Pattern One had a black sole and nylon zip, and Pattern Two a tan-coloured sole and chunky zip.

**'Polish Boots'.** Most soldiers in 1 STAFFORDS bought a desert boot ostensibly manufactured in Poland. It was of excellent quality, with a tan-coloured vibram type sole and a padded ankle.

**Ankle Boots.** Soon after arrival in Saudi every soldier of 7 Armoured Brigade was issued buff suede ankle boots similar to the old DMS Boot but with no toe cap. It was of little use as a combat boot but filled a gap until better boots arrived. The tan-coloured sole was the same as that later used on the desert combat boot.

**US Jungle Boot.** The US issued jungle boot is now standard tropical issue to British soldiers. It was common footwear in the desert, the brass ventilators being filled with superglue to keep out the fine sand. **MI**

**To be continued:** Part 2 of this series will describe and illustrate personal equipment; body armour; and individual unit insignia practice.

### Notes:

- (1) More correctly retitled 4 Bde. on arrival in the Gulf, due to its infantry-heavy composition.
- (2) Colour photographs of the Desert Combats will also be found in 'MI' No.33 (back cover), No.34 (front and inside cover, pp. 24-29), and No.35 (front cover).

RAF Pattern boots: left, second type, with tan sole; right, first type, with black sole; both in light tan brown suede — note zips.





# Collecting Art of the Great War

DAVID COHEN

For many years an avid collector of art of the 1914-1918 period, when I was faced with a career change at the age of 43 — some nine years ago — and with no clear means of earning a living, I looked at my burgeoning collection and decided to try and turn my hobby into a business. As a member of the Western Front Association I knew that there were many other like-minded people eager to acquire original pieces of art of the period.

Cartoonists and illustrators of the time were able to provide an historical account, both from the front and at home, giving immediate insights into the war's progress to a wide audience of readers of such magazines as *The Illustrated London News*, *The War Illustrated*, *Punch*, *Bystander*, *Sphere*, *Graphic* and many others. One is bound to ask why more artists working away from the front did not use the facts, since surely they were available to them through photography, established as a recording medium for wars since the Crimea. The answer is that the camera lied — it was made to lie. We nowadays expect the instant publication of unsparing, even horrific photographs, as we have seen in the Gulf conflict; but the photographs and films of 1914-1918 were heavily censored, showing a very strange war where mud and blood hardly existed. It was not until the 1930s that the suppressed photographs appeared.

The vast majority of those who fought were not professionals, who see war as a way of life; they went through it all as civilians caught up by tides beyond their understanding, and they took with them to the battlefields the habits and tastes of home. These men produced, for the first and last time that we know of, a great outburst of military popular art. The

armies of earlier wars have left little evidence of how they spent such free time as they had. From 1914, in the trenches, hospitals and prison camps, bored and frustrated men, taken from their trades, sat down and fiddled with used shell cases and bully-beef tins, making and decorating things to pass the time. These objects reflected the war as they wanted (the only way they dared) to see it. It was a decorative and decorated war; the rare bone carvings of, say, Napoleonic prisoners were now followed by huge numbers of little brass aeroplanes made of cartridges with arabesques incised on their wings; of tanks made of wood with flower designs inlaid in brass; and of a hundred other more or less skillfully executed conceits hand-made from the debris of modern war.

Some of the most famous images of the war — Kitchener's face and that pointing finger (and the Uncle Sam equivalent); Old Bill's 'better 'ole', 'Daddy, what did YOU do in the Great War?', and 'Women of Britain say "Go!"' — have been reproduced thousands of times, but prices today vary enormously depending on condition and rarity, and posters can even reach four figures.

My own interest in the Great War began when I was twelve years old. My father, who had served in the Navy in 1917-18, took me to see probably the

Bronze statuette of a Highland infantryman, depicting the memorial to 51st Highland Division at Beaumont Hamel — George Henry Paulin, ARSA, FRBS (1888-1962). This, and all other subjects photographed for this article, will form part of the exhibition of Great War

paintings, drawings and sculpture presented by David Cohen Fine Art at the King Street Galleries, 17 King St., St. James's, London SW1 6QU (telephone 071-930-3993/9392) between Friday 1 November and Sunday 17 November 1991.







**Top and left:**

*Delville Wood, 1916: soldiers working on the railway line — by 'Bernasconi'. Oil executed on a cigar box lid, 5in. x 8 1/4in.; signed, dated and inscribed. The detail shows the lid of one of the cigar boxes as usual by this artist.*

**Below:**

*'Un convoi militaire' — Hal Ludlow (b.1861). Watercolour over pencil, 12 1/4in. x 9in.; signed, inscribed and dated 1915.*



acceptable works of art been hard to come by, but I have discovered, as any beginner must, the disappointment of being outbid at auction. Consider this brief scenario: you feel excited as the catalogues tumble through your door. You comb them carefully for any work that might prove interesting — and affordable. Preview day arrives and you show up with your magnifying glass, ready to check the pieces you have in mind: are they as they have been described? Find the signature of the artist. Is the work original — not a fake or a print painted over? If it is a drawing, is it not an etching or a dry-point? All of this is not to suggest deliberate misrepresentation on the part of the auction houses, of course, but you will seldom suffer from being too careful. Auction day arrives. You have been careful to estimate the likely auction prices against the catalogue prices, and you know precisely the limits of what you can afford. You watch as the other dealers and collectors assem-

ble. At two o'clock, right on schedule, the various lots are offered up and the bidding commences. Tension increases as the bidding climbs on a piece you hope to acquire, closer and closer to the limit you have set... and it's gone. You have to resist the excitement of the moment. Auctions are something like roulette: not without an element of luck, despite whatever care and homework has gone into your preparation. Learning to live with the disappointment of being outbid is part of the game for everyone, but that doesn't make it any easier to bear in the early days.

There are other frustrations connected with collecting and dealing. In the early years I found a number of dealers who were insistent that nobody was interested in the First World War. 'Nobody collects art of that period', they would say; 'I have not had anyone ask me for years.' What they often meant was that they themselves were not interested, so why should anyone else be? Both touching and frustrating have been the very few responses I have had to newspaper advertisements I have placed. Often the advert simply hasn't been read properly; just as often the respondent is only lonely and wants to have a chat. Too often he or she really has nothing to offer and is only chasing knowledge of the market value of pieces sold off long ago.

**Official artists**

**working in the war zone**

It is difficult indeed to think about the Great War without calling up the images created by Paul and John Nash, by Nevinson, Spencer, Kennington, Orpen, Muirhead-Bone — official war artists of the time. Paul Nash said of his commission: 'I was not allowed to put dead men into my pictures because, apparently, they don't exist. I am no longer an artist, interested and curious, I am a messenger who will bring back word from the men who are fighting to those who want the war to go on for ever. Feeble, inarticulate, will be my message, but it will have a bitter truth and may it burn their lousy souls'. However feeble these artists might have felt

greatest anti-war film — *All Quiet on the Western Front*. The spark that was kindled then was nurtured with a great deal of reading, and the early interest soon blazed into a passion. Inevitably, I began to accumulate a modest collection of art from the period. High points during those early years of collecting included the acquisition of pieces of work by Bruce Bairnsfather and William Heath Robinson. My living room began to resemble a small art gallery, my shelves a worthy corner of any Great War library. Early researches had established that this relatively brief period of history boasted an enormous output of watercolours, oils, drawings, sketches, cartoons and sculpture — it seemed easy; or so I thought....

Of course, the hard reality has proven to be almost as frustrating as it has been interesting. Not only have good and



their contributions to be, the exhibition of war work first shown at Burlington House in 1917 had a shattering effect on the general public, and had an impact which profoundly influenced the subsequent style and direction of British art. The prices now paid for work by the 'official' artists is anything but feeble — from perhaps £2,000 for an Augustus John pencil drawing to even £300,000 for a large oil by Orpen, Nevinson or Nash, to name the best known.

#### Unofficial artists working in the war zone (and trench art)

The official artists, in a sense, made it their war — and that, perhaps, explains one's slight surprise at seeing how many other 'unofficial' artists were doing the same or similar things. Their work is the result of just having had to get it down; they had to make the impact they themselves experi-

enced into something communicable and permanent. The poet, after all, only needs the stub of a pencil and the back of an envelope to set down all he wants to say. A quick pencil sketch might be done with the same sort of immediacy — but a watercolour does need paints and a brush and some water, and anything more complicated than that needs even more. So, given the circumstances in which the artists often had to work, the achievement is often genuinely surprising.

Most of the paintings by soldier artists show scenes from life, where the artist had a good opportunity to work with his subject in front of him, producing an intimacy of vision which may be due to the fact that these artists lived the life they painted.

Lieutenant Ernest Stafford Carlos — born Bromley, Kent, in 1881 — was an established artist exhibiting at the Royal Academy from 1908 to 1914 prior to enlisting in the army. He joined the 8th Battalion, Royal East Kents — The Buffs — in France in January 1917. He took with him his sketch book, paints and brushes, and interpreted with sensitivity the simpler themes of his everyday life at war: e.g. Captain Rice and Second

Lieutenant Lilley playing cards at Poperinghe, Belgium, behind the lines in June 1917. Other pictures show a French farm girl at Abeele; soldiers listening to a gramophone; and men cleaning equipment behind the lines. Ernest Carlos saw action at Vimy Ridge in April 1917, marched north with his battalion to the Ypres Salient, and was painting four days before he was killed at Battle Wood, Zillebeke, on 14 June 1917. I have this particular painting in my possession now, and having had over 20 of his paintings through my hands, I feel I almost know him. I always make a point of visiting his grave when I am in Ypres; he is buried at Chester Farm Cemetery.

The delight in discovering more about Great War art and artists and my joy in acquiring particular works are coupled most clearly, perhaps, in the life and work of Norman Wilkinson, the originator of dazzle camouflage. Although Wilkinson was an established artist prior to the war, working for *The Illustrated London News*, he was commissioned into the Royal Navy Reserve in 1915 as an assistant paymaster. He was most fortunate when his artistic talents were made known to Admiral Christian, who was



**Above:** Bronze statuette of a sergeant, Grenadier Guards, in battle order — George Edward Wade (1853-1933); signed.

#### Below:

'Strange Meeting' — Herbert Morton Stoops (1887-1948). Oil, 25 1/2 in. x 39 1/2 in.; signed with initials, dated '24. This sinister and strikingly modern work by an American artist is clearly the product of a tradition quite foreign to the British artists of the day, though the end of hostilities lifted a yoke of official or unspoken censorship from artists of all nations.







'Between two barrages: British and German infantry disputing possession of a trench above Beaumont Hamel, supported by their respective artillery: 13.11.16' — Capt. Bryan de Grineau, Royal Field Artillery (1883-1957). Pen, pencil and watercolour, 14in. x 20<sup>3</sup>/<sub>4</sub>in.; signed. This was published in the Illustrated London News on 13.1.17.

then conducting the landing at Suvla on the Gallipoli peninsula. Wilkinson was invited on board the Admiral's temporary flagship, HMS *Jonquil*, to observe and draw the various landings. His book, *The Dardanelles*, published by Longmans in 1915, contains a number of his sketches done at the time of the landings. I have in my collection three watercolours painted during his period at Gallipoli, showing the French battleship *Suffren*'s salvoes bursting on Achi Baba, 30 July 1915; the cruiser HMS *Grafton* shelling Turkish positions along 'C' Beach coastline from Anafarta Sagir — Green Hill and West Hill; and the Welsh casualty clearing station at 'A' Beach (which is reproduced in his book). A note on the back of this last painting reads: 'Gallipoli — Clearing Station. Hospital Ship probably The Clyde. Ships shelling the Turks. Mr. Norman Wilkinson came and made sketches, and had pictures on view in Bond Street. Lt. Colonel E. J. Trevor Cory helped Mr. Wilkinson, and was given this picture.' This is an example of interesting facts turning up to encourage renewed efforts.... facts not always significant, perhaps, but never uninteresting, never unrewarding.

As you can see, researching articles that I have collected enables me to discover a great deal not only about the art but about the actual artists as well.

Ernest Procter, ARA, is another such case. He was born in Tynemouth, Northumberland, in 1886, and was married to the artist Dod Procter. In April 1916 he joined the Friends' Ambulance Unit and was sent to Jordans Camp in Buckinghamshire, where he did his training as an orderly and ambulance driver. He paid 25s. per week for his training, uniform, etc., and this amount went to the Friends' School. In June 1916 he set sail for Dunkirk, the Friends' Ambulance Unit Headquarters in France. He worked as a motor driver, and in September his artistic talents were recognised and he became the Works Department artist. His paintings and drawings were produced on the spot. They recorded the movements and activities of his *Section Sanitaire Anglaise* (SSA Ambulances), as the French called them. They worked for both British and French armies but were always (as was the Red Cross) under the command of the French. He witnessed firsthand the enormous devastation going on around him, which enabled him to give an honest account of the war's casualties. Amongst his works are watercolours of the ruins of the medieval citadel of Peronne; an Advanced Dressing Station on the heights behind the town of Verdun; the Hospice at Hazebrouk — the operating theatre after it had been shelled; and Peronne —

the Somme and the outskirts of the town from Prince Ruprecht's Headquarters. He worked briefly for the Ministry of Information from November 1918 until he left the unit to return home in January 1919.

As I have said before, artists' materials were at a premium. Anything would do to produce a 'work of art' — acquiring paint used for camouflage from the stores, collecting anything that could be used to paint on including sections of wooden doors, cardboard, toilet paper, etc. Believe it or not, the lids and sides of cigar-boxes were used by 'Bernasconi', a pseudonym used by an officer of HM forces. Officers were not allowed to sign their own art work lest it should fall into enemy hands; other names used by officer artists were 'Zut', 'Oiseau' and 'Basfi de Bleu'. The trench art produced by 'Bernasconi' tells some interesting stories, i.e. troops queueing at a canteen with shells exploding around them; Delville Wood 1916 — soldiers working on a railway line which goes through the wood; and Caterpillar Valley and Death Corner — the Mametz Wood area of the Somme in 1916.

Prices for work by the 'unofficial' artists are extremely diverse, ranging from say £100 for a competent pencil drawing to £5,000 or £6,000 for a large oil or watercolour. Trench art prices are very difficult to generalise about, and depend very

much on the article and the particular interest of the buyer.

### Sculpture

The cult of heroes and leaders was popular in every country and was exploited for every purpose from private worship to public propaganda, in every type from the stern father-figure of Hindenburg to the glamorous young air aces, and in every medium from bronze to soap. Effigies of national heroes came in every size from statues 20m high to lapel buttons. My personal favourites are the bronzes of soldiers that seem to be representative of a real person, as if somehow the flesh and blood men had fused into one figure. There is touching humanity in the laces of the boots, the folds of the puttees, the tension in the knuckles gripping a rifle or reins. Sculpture is very tactile, and these bronze pieces cry out to be touched; I feel a shock to the system when I do touch the metal, as I always expect warmth rather than cold against my hand. I have a bronze statuette of a Highland infantryman — a replica of the memorial to the 51st Highland Division at Beaumont Hamel which was unveiled by Marshal Foch on 28 September 1924. The sculptor was the Scotsman, George Henry Paulin. The following is a description of the memorial taken from the booklet commemorating the unveiling ceremony:

'The silent Highlander, standing upon his rough-hewn pedestal of grey granite, brought all the way from Scotland, seems to dream as he leans upon his rifle and gazes over the ridges. His face is not the imaginative creation of an artist: it is a strong, human portrait of a certain Scottish soldier, and it is well chosen. With a face firm and rugged as the granite pyramid on which he stands, he looks out upon the



B



(A) 'The Strongest' — Fortunino Matania, RI (1881-1963). Watercolour, 29in. x 20½in.; signed and dated 1915; exhibited Royal Academy 1915.

(B) Capt. E. N. Frankland Bell, 9th Bn. Royal Inniskilling Fusiliers, winning the VC at Thiepval, 1 July 1916 — Stanley L. Wood (1866-

1928); oil on board. For a realistic reconstruction of Capt. Bell's uniform on the first day of the Somme see 'MI' No. 39 p.12.

(C) 'Wind Up', near Lieven, 21 April 1917 — Ernest Stafford Carlos (1881-1917). Watercolour, 5½in. x 8½in.; signed and dated 1917.

A



C





'Stirrup Charge': Royal Scots Greys and Black Watch, St. Quentin, 1914 — Feodora, Countess Gleichen, RE (1861-1922). Bronze group, 12in. high on carved wood plinth.

scene of the Battle. There is wistfulness as well as strength in his regard. It is the face of a man inspired by a great ideal — the face of a visionary — but there is iron resolution in it.'

Another unusual piece is 'Stirrup Charge' by Lady Feodora Gleichen. It shows a combined charge by the Scots Greys and Black Watch at St. Quentin, August 1914, and you can almost feel and hear the pounding of the horse's hooves. I do not think there can have been many military sculptures done by women, and this makes her sculpture even more interesting. Lady Gleichen was one of the leading women sculptors of her day, and her brother Edward commanded the 37th Division during the First World War. She sculpted a memorial to that division at Monchy-les-Preux in 1922, the year of her death.

Military bronzes are very much sought-after, and can fetch astronomical prices if they are by well-known sculptors. A 2ft. 2in. high statue of a standing sentry by Charles Sargeant Jagger<sup>(1)</sup>, sculptor of the well-known Royal Artillery Memorial at Hyde Park Corner, recently sold at Sotheby's for £37,000. The original of the sentry stands in the Britannia Hotel in Manchester. Works by lesser known sculptors can be found for as little as £300 to £400.

#### Illustrators

Fortunino Matania<sup>(2)</sup> was born in Naples in 1881 and worked as an illustrator at the age of 14 for the prestigious *Illustrazione Italiana*. In 1911 he was engaged by the *Sphere* magazine to record King George V and Queen Mary at the Delhi Durbar, and was awarded the Coronation Medal. In 1914 he became a war artist, and in the early days of August and September went to the Front to draw from life. He even built a trench complex at his home in Potters Bar, just north of London; and the War Ministry also provided him with mili-



tary equipment to work from. He was one of the greatest draughtsmen of his time; and his drawings depicting the British Army on the Western Front, published in folder form in 1916, give an outstanding impression of the early days of the war. A fine example of his detailed watercolour technique can be seen in his painting *The Strongest*, of a young French or Belgian boy sticking his tongue out at a large bull-necked German officer; this was exhibited at the Royal Academy in 1915. His First World War paintings and drawings are splendidly complete pictures which convey a sense of realism and detail, almost photographic in their quality. As he was so prolific, there may still be many examples of his work, both original and reproduced, waiting to be discovered by collectors. One of the most famous paintings of the war was Matania's *Good-Bye Old Man*.

The illustrators and cartoonists are very collectable, and a Bruce Bairnsfather original *Bystander* drawing could fetch from £500 to £1,000 depending on subject matter. Matania's drawings go from £350 to £4,000. William Heath Robinson's work now fetches £6,000 plus.

#### Postcards

The postcard industry reached its zenith between 1914 and 1918 as the many soldiers sent and received cards on a regular basis. In France, picture postcard shops were everywhere in the villages just behind the

lines, and the soldiers searched avidly for suitable cards to send home. There were colourful, imaginative cards of great victories; comic or sentimental women, children, nurses, soldiers, Kaisers, John Bulls, dogs, cats and profiteers. Cards reflected every popular emotion — patriotism, heroism and plain boredom. They were cheap and quick to turn out, as a vast industry already existed geared to the pre-war postcard boom. Today the significance of the picture postcard as a social document is obvious, and the collection of cards of the First World War is becoming more and more popular; some are collected for interest, some for serious study and some for investment. My particular interest lies in discovering more about the artists who depicted the heroes performing extraordinary deeds of valour during the Battle of the Somme from July to November 1916. One of the outstanding military painters and illustrators of the time was Stanley L. Wood, who worked in London for the leading magazines of the day. He painted a series of Heroic Deeds which were produced as six colour postcards for the publishers Gale & Polden, Aldershot. The original for one of these cards is illustrated here; it shows Captain E. N. Frankland Bell, 9th Bn. Royal Inniskilling Fusiliers, winning his VC at Thiepval on 1 July 1916.

The collection of postcards is still probably the cheapest area for those wishing to

acquire art of the Great War. One can pay as little as one pound up to £200, depending on condition and rarity.

#### Ephemera

Perhaps the best-known and loved of all the collectables is 'Old Bill'. He comes in many shapes and forms — on postcards, posters, plates, cups, jugs, mugs, pots, as toys, car mascots, ashtrays, and the like. His creator, Captain Bruce Bairnsfather, was the first officially appointed British officer cartoonist, whose help was later formally requested by the French, the Italians, the Americans and the Australians. Wyndham Lewis once said that 'Old Bill' was the true hero and victor of the war. The demand for 'Old Bill' collectables continues to grow apace, and he can be found at collectors' fairs, in the crested china catalogues, in street markets, and in the auction catalogues. Toni and Valmai Holt have written the definitive book on Bruce Bairnsfather — *In Search of the Better 'Ole* — which tells the fascinating story of the man, and includes a section setting out the range and values of Bairnsfather memorabilia and collectables. This field is enormous, and one would expect to pay £50 to £200 for Bairnsfather china, maybe £350 for an 'Old Bill' car mascot, and assorted prices for the enormous range of items available.

\* \* \*

There are many areas I have not touched upon, as there is just too vast a field to cover in a short article such as this. I count myself very lucky to have been able to turn a much-loved hobby into a commercial enterprise, and to still have the pleasure of collecting. Yes, I do have to give up many of my treasured acquisitions, but I know they go to good homes — some to museums and some to collectors throughout the world. And I can then go out and begin the search again....

**MI**

#### Notes:

(1) See illustrated article on Jagger's Great War sculptures, *MI* No. 5.

(2) See illustrated article on Matania's work, *MI* No. 19.



# Military Miniatures: The Work of Peter Twist

BILL HORAN

In May of 1983 I was preparing to take my first trip to a major National Show—a five-hour plane flight to Philadelphia to attend the MFCA (Chester) Show. As it was my first major show, and only the second show of any kind that I had attended, my curiosity about who and what I would see there was overwhelming. A friend advised me that I would be seeing the work of the best modellers in the world, men like Sheperd Paine, Andre Koribanics, Phil Bracco... and Peter Twist. 'Peter Twist', I asked in blissful ignorance; 'is he good?' My friend just smiled and said, 'Oh yeah'.



**Above:**

*Shock and pain are depicted in this masterfully crafted and painted 1st Royal Dragoons figure in the uniform of 1812. Peter Twist is not afraid of animation, either of pose or expression, and has the skill to avoid the exaggeration which so often spoils attempts at highly animated subjects.*

That year Peter Twist brought a three-figure scene depicting the 4th Foot attacking at Waterloo, entitled 'Cold Steel', which won a Gold Medal and Best of Show in what was a very large and very tough competition. However, winning major awards at competitions was certainly nothing new to Peter Twist by 1983; he had been doing that since 1974. In 1978 he was honoured with the Chicago Medal, presented for continuing excellence by the Military Miniature Society of Illinois, and two years later

received the much coveted title of Grand Master from the MFCA. In fact, for the past fifteen years Peter Twist had been at the very top of the military miniature world as a sculptor, painter, and innovator.

Peter's figures are all entirely scratchbuilt from A & B two-part epoxy putty and are painted exclusively in Artist's

**Left:**

*'Cold Steel'—a Waterloo group of 4th Foot figures which won Best of Show at MFCA 1983. (All photos by the author)*



**Continued on page 28**



A



B







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D

A small selection of Peter Tivist's figures and dioramas over the past decade:

(A) 'Thermopylae': a boxed diorama with an unusual and effective viewpoint, which won Best of Show at MFCA 1980.

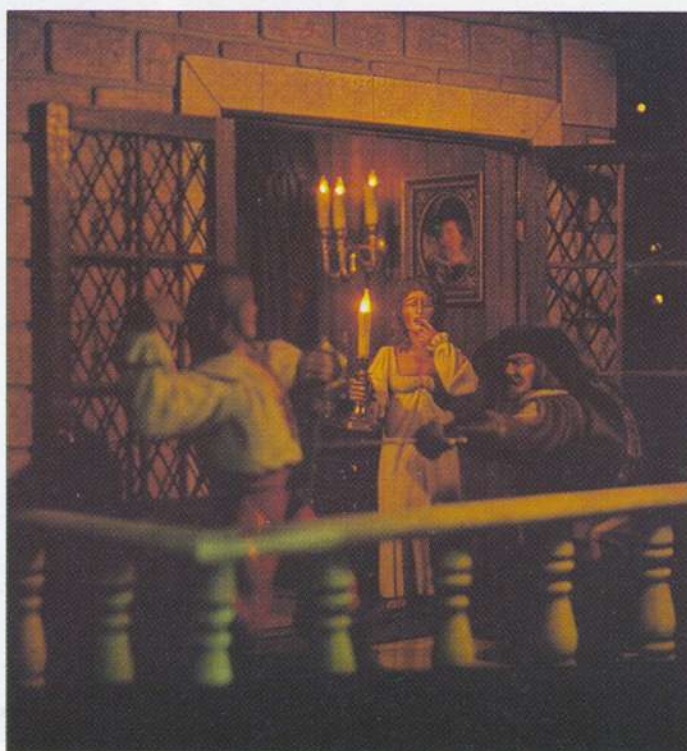
(B) 'L'Empereur en exil': this boxed diorama displays Tivist's mastery of detail and visual imagination to the full.

(C) 'Private, 11th Hussars, 1854': to enlarge small scale figure painting to this degree is a merciless process which often unfairly reveals imperfections which are invisible to the naked eye. That Peter Tivist's painting stands up so well to this unrealistic exposure is a true measure of his talent.

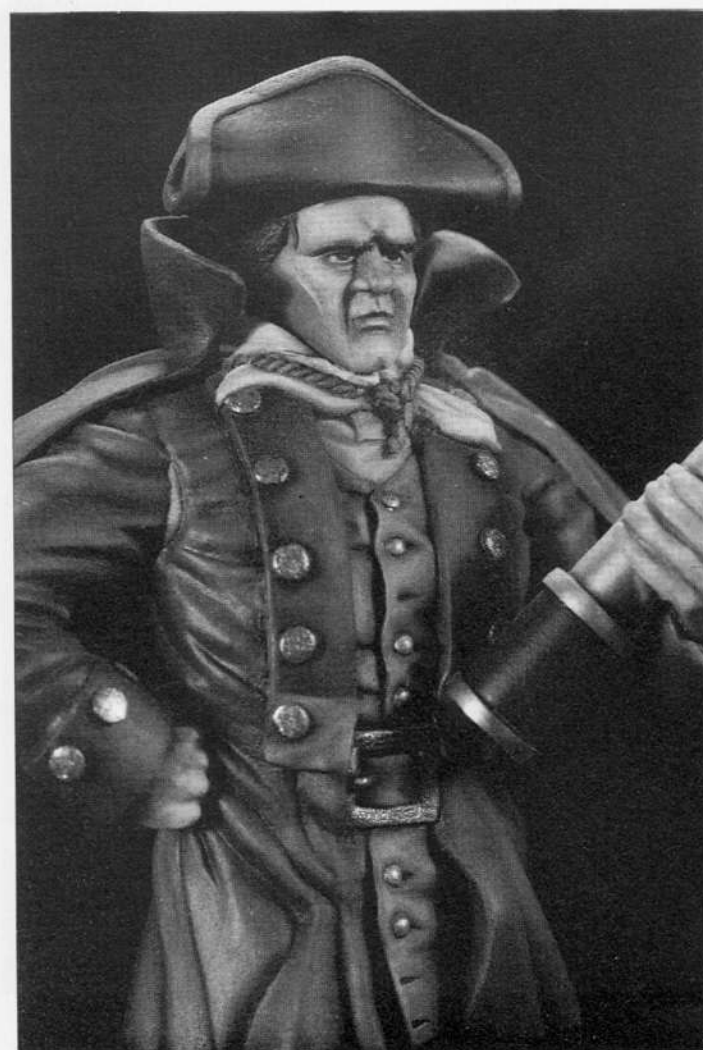
(D) 'Jeanne d'Arc': this piece is particularly striking for the contrast between the menacing inhumanity of the plate armour and the poignant vulnerability of the Maid's features.

(E) 'La découverte inattendue'—'The unexpected discovery': a boxed diorama combining wit, a strong sense of movement, and a mastery of fibre-optic lighting effects.

E







Oils. For the past eight years he has been routinely making resin castings of numerous parts and even entire figures, in order to assemble enough spare parts to speed up his work. In just the past few years he has produced commercial figures for several manufacturers, notably LeCimier and Steel Bonnets.

The Napoleonic, Ancient,

Medieval, and more recently Victorian eras have been Peter's favourite periods. However, he has developed the discipline to execute virtually any subject accurately, always maintaining his high artistic standard. This diversity is evident from the varied selection of photographs of his work reproduced on these pages.



**Above left:**

This French Cuirassier, afoot in the 1812 Russian campaign, includes many Poste Militaire parts; it won Best of Show at Atlanta in 1984.

**Above:**

Twist is one of many modellers who have been unable to resist the glamour of the Polish Winged Hussars of the 17th century Turkish wars.

**Left:**

'Captain Billy Bones', an interesting re-creation of a fictional character, seems to recall in three dimensions something of the artistic style of the great early 20th century American illustrator Howard Pyle, whose paintings of Treasure Island scenes remain famous. The figure is painted in cold shades of grey, echoing the personality of the Robert Louis Stevenson character.



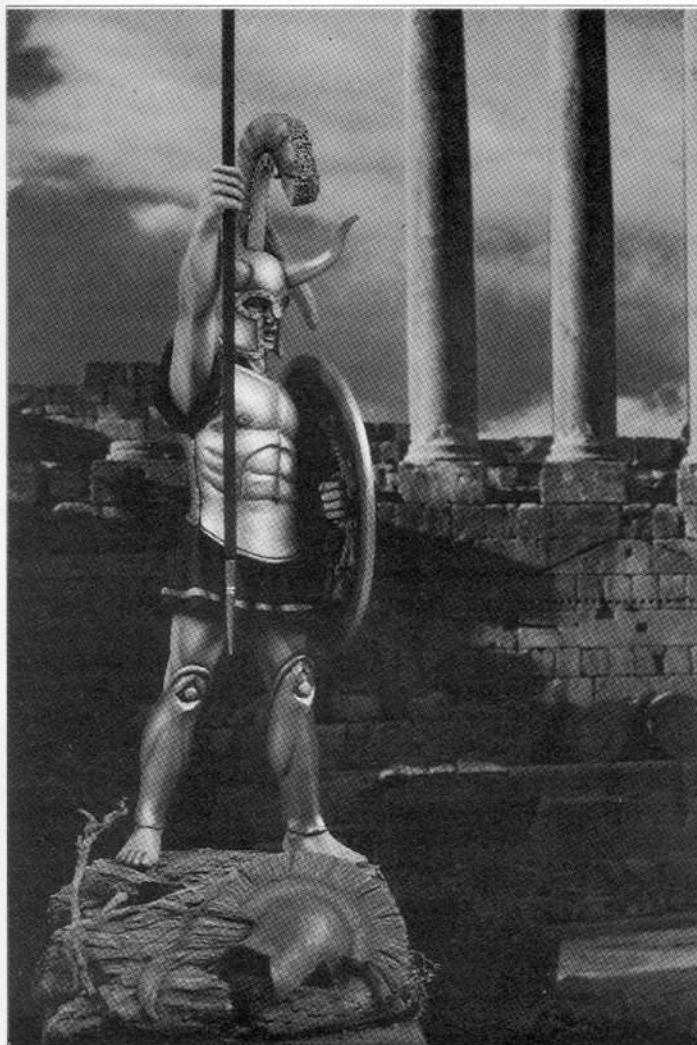
Peter was trained as a school teacher, and was employed in that capacity in suburban Toronto until several years ago, when he resigned to devote all of his time to the construction of open and boxed dioramas, and commercial figures, principally for museums in Canada. Museum work has become a cornerstone of Peter's occupation, and his museum credits include a series of four dioramas for the Canadian Air Museum, and three for the Halifax Citadel.

Peter's main area of interest right now is Living History, and he belongs to two re-enactment groups in Toronto: the Canadian Fencibles (Napoleonic)—the subject of a recent article series in 'MI', for which Peter posed for the cover illustration of 'MI' No. 38—and the King's New York Regiment (American Revolution). Both re-enactment groups take great pride in the meticulous accuracy of every detail of uniform and

equipment, as well as the precision with which they execute the field manoeuvres of the period.

Throughout the past decade and a half, Peter Twist has maintained a level of quality, innovation and enthusiasm that is unparalleled. Long after many other outstanding modellers have either quit the hobby or lost their competitive edge, Peter has continued to demand from himself nothing but the highest standards. He is always accessible to modellers seeking advice in improving their work, and is utterly unselfish in sharing his time and knowledge with others. In every sense of the word, Peter is indeed a true Grand Master. **MI**

*Ares, God of War'—a semi-historical, semi-mythical character is achieved here by judicious selection of archaeological reference. The overall finish of this bronze-armoured figure gives a hot-blooded, dusty, Mediterranean impact.*



# Military Miniatures: Ten Years of D. F. Grieve Models

DEREK HANSEN

The year 1991 sees the tenth anniversary in production for D. F. Grieve Models — a date marked by a special commemorative figure in 140mm scale depicting the current senior Drum Major of the Household Division. This article briefly traces the career of this respected miniature-sculptor and his company; and describes the process by which a Grieve model progresses from an idea to a kit on the market.

## APPRENTICESHIP

In common with many boys during the 1950s and 1960s, the young David Grieve was an avid assembler and painter of model kits; but it was seeing the classic film *Zulu* (1964) which sparked a passion for the British military, and really started him on a path which has led him today to a reputation as one of the best figure designers and manufacturers working in the hobby market.

After studying for two years at Bromley Art College he spent a frustrating year as a trainee in a wages office, before looking for employment which would combine an outlet for his artistic ability with his love of things military. His approach was simple and direct: he picked up a copy of a modelling magazine, and wrote off to every relevant advertiser offering his services as a figure designer/sculptor. At that time his only experience in the field was some conversion work using Airfix Collector's Series figures.

One company was sufficiently intrigued to request a sample of David's work, even sending him some tools and sculpting materials. The result was obviously good enough: and in 1976 David started work for Russell Gammage of Rose Miniatures. In Gammage's Plumstead studio he served an apprenticeship, learning the possibilities and limitations of tools, materials and tech-

niques. He also started painting figures, using Rose's own range of water-based paints; today — when he finds the time to paint — he uses the water-based Plaka range. After a happy and useful two and a half years under Gammage's supervision David decided to

*David Grieve's 100mm figure (CL/5 in his 'Classic 100' range) of a Private, 1st Bn., Coldstream Guards in the Crimea, September 1854, assembled before painting.*





A



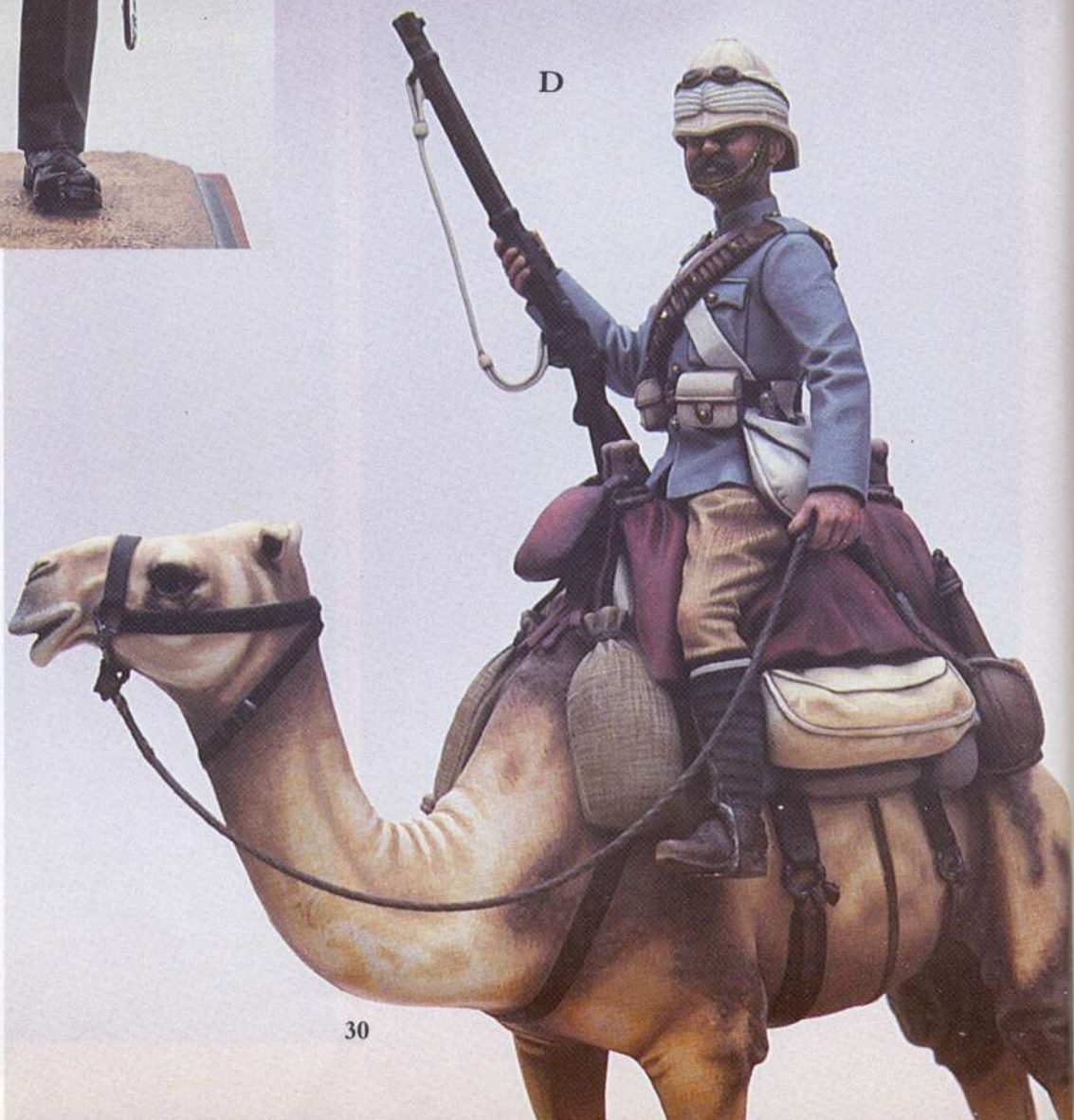
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(A) David Grieve's tenth anniversary figure (ANV/1) depicts the senior Drum Major of the Household Division at 140mm — a size which allows full justice to be done to the complex insignia on the marvellously embroidered and appliquéd crossbelt. (Painted and photographed by David Grieve, as are all other subjects unless otherwise credited.)

(B) 65mm figure of a drummer, Coldstream Guards, c.1982 (DG/14); even at this scale the painter is assisted in his challenge by the very clean casting surfaces.

(C) Subject, stance and features combine to give great character to this 65mm figure (DG/6) of the RSM of the Scots Guards, c.1980.

(D) Grenadier Guardsman of the Camel Corps in the Sudan, 1884, in 65mm (DG/19); a model manufacturer thinks hard before committing himself to a subject involving this much metal, but this is a perennial favourite. (Photo: Derek Hansen)



leave, as it was clear that there would be little opportunity to advance his career within the firm. 1978 also saw a change of direction as David concentrated on two-dimensional art. Working mainly on commissions from the Parker Gallery, he produced paintings in gouache and watercolour of military subjects; but this departure from sculpting was to be brief.

It was while taking his portfolio of illustrations around possible outlets that David met Alex Campbell of Seagull Models and Realmodels. Campbell was impressed with David's artwork, and interested to note his pattern-making experience — the talented pattern-maker Richard Almond had recently left Campbell's employment. So 1979 saw David return to miniature figure design, initially on a commission basis and later as a salaried employee of Realmodels. The figures he produced were all large-scale 100mm pieces; they included Lts. Chard and Bromhead as they would have appeared at Rorke's Drift; and a superb Zulu, which is still considered one of his finest creations.

### STRIKING OUT

The next career move was a major step. In late 1980 Campbell decided to move operations from London to Cambridge; and although David was encouraged to follow, he declined. This obvious opportunity to make a break with employment, and a growing confidence in his own ability, decided him to go it alone; and D. F. Grieve Models was launched. Working from his home in the small Kent village of Betsham, he began sculpting master patterns and casting white metal kits. Partly through the good reputation he had gained at Realmodels, his first five releases (depicting regiments of the Household Division — an interest fired when he saw his first Trooping of the Colour in the mid-1970s) were sufficiently successful to spur him on.

The early D. F. Grieve fig-

ures were all produced in 65mm scale; but in 1986 David commenced his 'Classic 100' collection, reverting to the scale in which he had worked at Realmodels and in which he feels himself most comfortable and competent. Subjects to date have all represented British regiments, very often of the Victorian era — a theme which he intends to continue if demand allows.

When considering the assistance given by others during his career, David finds the name of John Tassel of Sovereign comes readily to mind: John spent a great deal of time helping out with mould-making and casting problems in the early days, and without his help David would have taken far longer to achieve his present level of success. Although David has marketed his own figures since the mid-1980s he also gratefully acknowledges the contribution made by Lynn Sangster of Historex Agents; in the early years Lynn had the faith to take large numbers of the initial

*A 65mm figure of a Sergeant, 16th Lancers, at the Battle of Aliwal in the Sikh War of 1846 (DG/22), illustrated before painting.*



*Painted 65mm figure of a Royal Navy seaman serving with a landing party during the 1882 Egyptian campaign (DG/12).*







maker is that the former must always consider how easily the piece that he sculpts will come out of a mould as a casting. A mould may have to stand up to the removal of 100 consecutive castings; thus deep undercuts must be avoided, as the metal flowing into these areas will tear the mould as the casting is removed, and render it useless. Similarly, highly animated poses are rare in kit-form models: in order to cast a complex pose the figure must be broken down into more separate parts, leading inevitably to higher costs and a higher retail price.

#### **The master**

After researching the subject — which for the tenth anniversary figure involved several visits to Chelsea Barracks to photograph the senior Drum Major in person — David begins sculpting the master. The pat-

tern begins life as a basic 100mm 'dolly' or skeleton, cast in white metal from a mould taken off the original some years ago. This armature consists of limbs thin enough to manipulate but thick enough to give reasonable strength. The head is no more than a roughly shaped skull. The first step is to twist, bend and cajole the armature into the desired pose, often with the aid of photographs of a live model adopting the right attitude, and wearing clothing of suitable cut and weight as a guide to the behaviour of drapery. When satisfied with the animation David will sculpt the facial features, hands, boots, and basic uniform on to the metal frame. Any equipment or detail work is ignored at this stage. David says that for him the most taxing areas to sculpt are hands and feet.

The material used for all this sculpting is a wax/plasticene compound which he first used when working for Rose Miniatures. It is soft enough to shape easily, yet retains enough resilience to take careful handling; it can be smoothed and blended into adjoining areas, and mistakes are easily rectified. Finished work is given a protective coat of shellac. When this basic figure is complete a mould is made using

#### **Left:**

*A departure from Grieve's usual period of interest, which again offers the ambitious painter something to get his teeth into: a 100mm figure of a Private, 1st Foot Guards, 1751 (CL/7), painted here by G. Pierman.*

#### **Below:**

*David Grieve at work on his castings; the original wax/plasticene master, and its white metal descendant, of the 100mm figure depicting a Sergeant, 66th (Berkshire) Regiment at Maiwand, 1880 (CL/6).*

releases from what was, after all, a new and untried manufacturer, if already a respected designer.

#### **FROM MASTER PATTERN TO KIT**

What sets D. F. Grieve kits apart from the majority of other successful producers is that, by and large, the methods used to sculpt and cast are traditional — by some, even considered outdated, and surpassed by more recent materials and methods. A D. F. Grieve Models master is virtually untouched by epoxy resins; and David still hand-pours the majority of castings. The high quality of his productions is a testament to his skill, experience and dedication to excellence.

The main difference between a master pattern-maker and a 'one-off' model





RTV — Room Temperature Vulcanising Rubber. A casting is taken; and the wax/plasticene original is scrapped so that the material can be re-used. The resultant casting is the starting point for the production master.

David works in this way for a number of reasons. Although the sculpting material will take a certain amount of handling, it is still fragile; and converting the figure to metal at this stage allows David to add detail without worrying about damage to earlier work. A metal surface also allows the addition of detail using solder, brass and copper. Lastly, making the RTV mould helps highlight potential problems with production mould-making later on.

A wide range of brass and copper rod, sheet and shim are used in the detailing process. David's tools are those commonly seen in the workshops of jewellers and engravers: graving tools, needle files, rifflers, grainers, as well as pliers and surgical scalpels. Badges, decorations and embroidered detail are added in solder; brass belts and sheet-copper buttons are soldered to the figure. After an area is completed David will wrap it in protective tape. He particularly enjoys making the equipment, especially the weapons; he says that for him this is the easiest element, because the pattern-maker has measurements to work to and a clear idea of exactly how the finished article should appear.

## PRODUCTION MOULD MAKING

With the detailing finished, and the figure broken down into separate parts, David begins to make his production moulds, all from the one master pattern. Six moulds are usually taken for every part of the kit, which will be used for the first 400 or 500 figures; if demand dictates, a new set of moulds will be taken thereafter. David 'drop casts' the majority of castings: the metal is poured into the mould by hand, relying on gravity and the flow properties of the metal to fill the mould. He occasionally uses a centrifugal casting machine for smaller, finely detailed castings.

A short description of the various steps in hand mould making may be of interest to readers unfamiliar with the process. First, a box is made to contain the rubber and the pieces to be moulded; David uses Lego bricks, as they permit the box to be made any size. Next, a slab of plasticene is rolled out, of sufficient thickness to allow the master pattern to be embedded to half its depth and of suitable dimensions to fill the box while allowing plenty of room all round the casting itself.

Deciding where the seam lines will run is often a compromise between ensuring that castings can be removed from the mould without tearing the rubber, and avoiding areas where it will be difficult to clean up the seam lines without destroying detail: e.g. a seam line running down the front of a face is obviously unacceptable. The seal between the plasticene and the pattern must also be smooth, clean, and without any gaps; the rubber would flow into these, making the mould virtually useless. Male/female connecting lugs are made by pushing small depressions into the plasticene.

David uses a high quality RTV rubber, which consists of the rubber in a liquid state and a catalyst; when these are united the material will gradually cure. When the correct amount is mixed — experience saves wastage — it is poured over the exposed half of the pattern and the plasticene in which it is

embedded; coating the latter with melted petroleum jelly before pouring prevents the rubber sticking to it as it cures.

After the first half of the mould has cured it is turned out, and the plasticene is carefully stripped away, to leave the pattern undisturbed within the rubber half-mould. The Lego box is then rebuilt around it; petroleum jelly is brushed on to the set rubber, and the second half of the mould is poured onto it.

When the mould is successfully made and the pattern is removed there is still a lot of work to be done to ensure sharp castings. Runners are cut to allow trapped air to escape when the molten metal is poured in. David also uses a hypodermic needle with a blunted end in order to force out a minute sliver of rubber to act as a runner in areas where air is still being trapped.

## Hand casting

On a single run David will cast up to 20 pieces from each mould; as he will use perhaps four or five moulds of each part, this means that he can produce up to 100 examples of the same item in a session. Trying to get more than 20 castings per mould during a run is usually counter-productive, as the rubber will distort due to heat build-up, producing poor castings. David's father does most of the casting these days, leaving his son to concentrate on figure design and sculpting.

With the castings still warm from the mould and the runners snipped off, it might be thought that the kit is ready for packing; but for Grieve models this is not the case. A laborious process of cleaning up individual castings with file, graving tool and wire brush is essential, in David's view, if the modeller is to receive a kit that is as close as possible to the master.

Upon meeting David and discussing his work, one is struck immediately by his enthusiasm, his devotion to excellence, and his attention to detail. Combined with his natural talent, these qualities will ensure that for as long as he wishes to continue producing them there will be a demand for D. F. Grieve Models. **MD**

*Unpainted figure in 100mm of a Lieutenant, 10th Prince of Wales's Own Royal Hussars, in the levée dress of c.1890 (CL/4).*





# A Crimea Guardsman's Knapsack

Text & drawings by ROBERT A. COOPER

The pack and contents are the property of Bradford Museums Service, and are currently on display at the Regimental Museum of the Duke of Wellington's Regiment, Halifax. I would like to thank John Spencer (Military Assistant) and the staff of Calderdale Museums for their assistance.

The equipment consists of the knapsack, straps, holdall, mess tins and cover — all common pieces of equipment for a large part of the 19th century. The 'set' came into the collection of Cliffe Castle Museum, Keighley, together with the following note:

'Valise re-which formally belonged to Mr. Fenton Stell, who died in 1901, and served his Queen and Country for nearly 23 years — 1849 to 1872 — in the 1st Battalion Grenadier Guards, serving throughout the Crimean Campaign and taking part in the battles of Alma, Balaclava and Inkerman, and the siege

of Sebastopol. Presented by Miss Hilda Stell (Granddaughter), June 1937.'

All the pieces bear the owner's name and unit. The spelling of Stell/Steel differs, but this is not unusual for the period. The company and battalion numbers also differ. They include 3rd Company of the 2nd Battalion, Grenadier Guards; 4th Company of the 1st Battalion; as well as an unidentifiable number on the holdall. To have served in the Crimea, Stell would probably have been transferred to the 3rd Battalion — the only Grenadier Guards battalion to serve there.

Major E. C. Weaver, Regimental Archivist of the Grenadier Guards, kindly helped me to throw more light on the identity of 'F. Stell'. No. 5708 Private Fenton Stell was born in Keighley, Yorkshire. He enlisted in Halifax on 13 April 1859 at the age of 20, giving his occupation as labourer. He

was discharged on 26 December 1871 with a character of 'very good' and a pension of 1s.1½d. per diem. His service included a period from February 1854 until May 1855 in the Crimea. In addition to his Crimean War medal he was awarded the Meritorious Medal.

The pack is of the 'Trotter' type, taking its name from Mr. Trotter of Soho who designed and manufactured this type of equipment. This type of knapsack was introduced in 1808 and was still in use in the 1870s with only minor alterations. The type of pack described in this article can be clearly seen in the paintings of A. J. Dubois Drahonet in 1833 (see 'MP' No. 33) and the photographs of the returning Crimean veterans in 1856. (A new type of Trotter pack was introduced around 1857.)

The mess tins, known as 'D' tins, are believed to have been introduced to the army in 1814 at the instigation of the Duke of Wellington. Although going through minor alterations they are in essence the same item used up to the Second World War. The 'W ↑ D' marks show the tins were stamped after 22 August 1855.

Taken from the *Royal Warrant and Regulations*

*Regarding Army Services* issued at the War Office on 1 July 1848<sup>(1)</sup>, the following are listed for a Private in a Guards Regiment:

*'Clothing.* Bearskin cap complete with plume; Coat; Waistcoat; 1 pair short boots; 1 pair trousers.

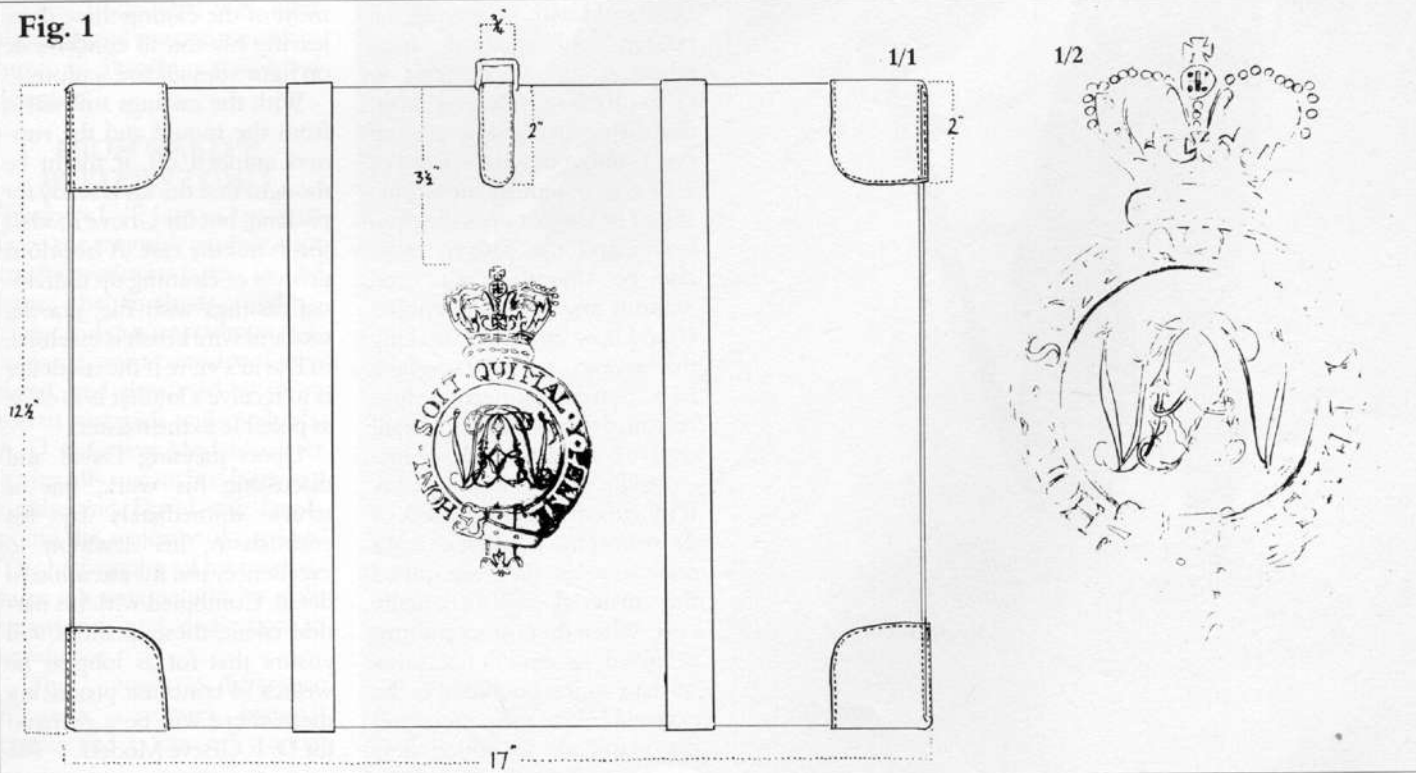
*'Necessaries.* 3 shirts; 3 pairs of socks; 1 stock and clasp; 1 pair braces; 1 knapsack and straps; 1 forage cap; 2 shoe brushes; tin of blacking; clothes brush; 2 towels; holdall, or case for small articles; button stick and brush; sponge; comb; razor; soap and shaving brush; knife, fork and spoon; mess tin and cover; 2 pairs White linen trousers; Straps for carrying Greatcoat; 1 pair Mitts for Cpls, Dmrs and Ptes; 1 pair of short boots to be provided at the expense of the Colonel.

*'Accoutrements.* Musket; bayonet; Ammunition pouch and belt; bayonet scabard (*sic*) and belt; firelock sling; shoulder belt plate.

A Greatcoat, Blanket, haversack and waterbottle must be added to this list plus any camp kettles, billhooks, etc.'

The knapsack, mess tins, holdall, etc., are listed as 'necessaries' and, as such, would have to be purchased and maintained at the expense of the soldier.

Fig. 1





Most if not all this equipment would be taken on service by a soldier. It comes as no surprise that even before the Army reached the Crimea things were being 'modified'. Writing from Varna on 2 June 1854, Sgt. W. McMillan<sup>(2)</sup> of the Coldstream Guards writes: 'We have done away with a great many unnecessaries since we have been out here. We only carry two shirts, two pairs of boots, two pairs of socks, two pairs of trousers, one red jacket, one pair of draws — it was impossible to carry all the things we brought out here with us the weight was nearly 80 pounds and what man could march with such a load on him. We have quite enough now with our Greatcoat, blanket, belt, fire-lock and sixty rounds of ammunition besides our bearskin cap.'

On 15 August McMillan writes: 'March tomorrow and our knapsacks are to be carried for us so that is one blessing.' And the day after: 'We marched this morning at 6.00 and our knapsacks were carried for us.' Small wonder that on 11 September an order was issued for the knapsacks to be left on board ship when the army landed in the Crimea. They were to carry a pair of boots, a pair of socks, a cotton shirt and the forage cap folded inside a blanket. The blanket together with the greatcoat and mess tins were to be carried by means of the knapsack straps.

It is my intention here to give a concise description and illustrated record of these pieces of equipment, without giving any opinions as to design or serviceability. The information is primarily intended for anyone wishing to reproduce this kit.

#### NOTES ON THE SCALE DRAWINGS

The pack and contents consist of: the knapsack; two buff leather carrying straps; one set (3 pieces) of mess ('D') tins complete with cover; one holdall in brown leather.

#### Figure 1

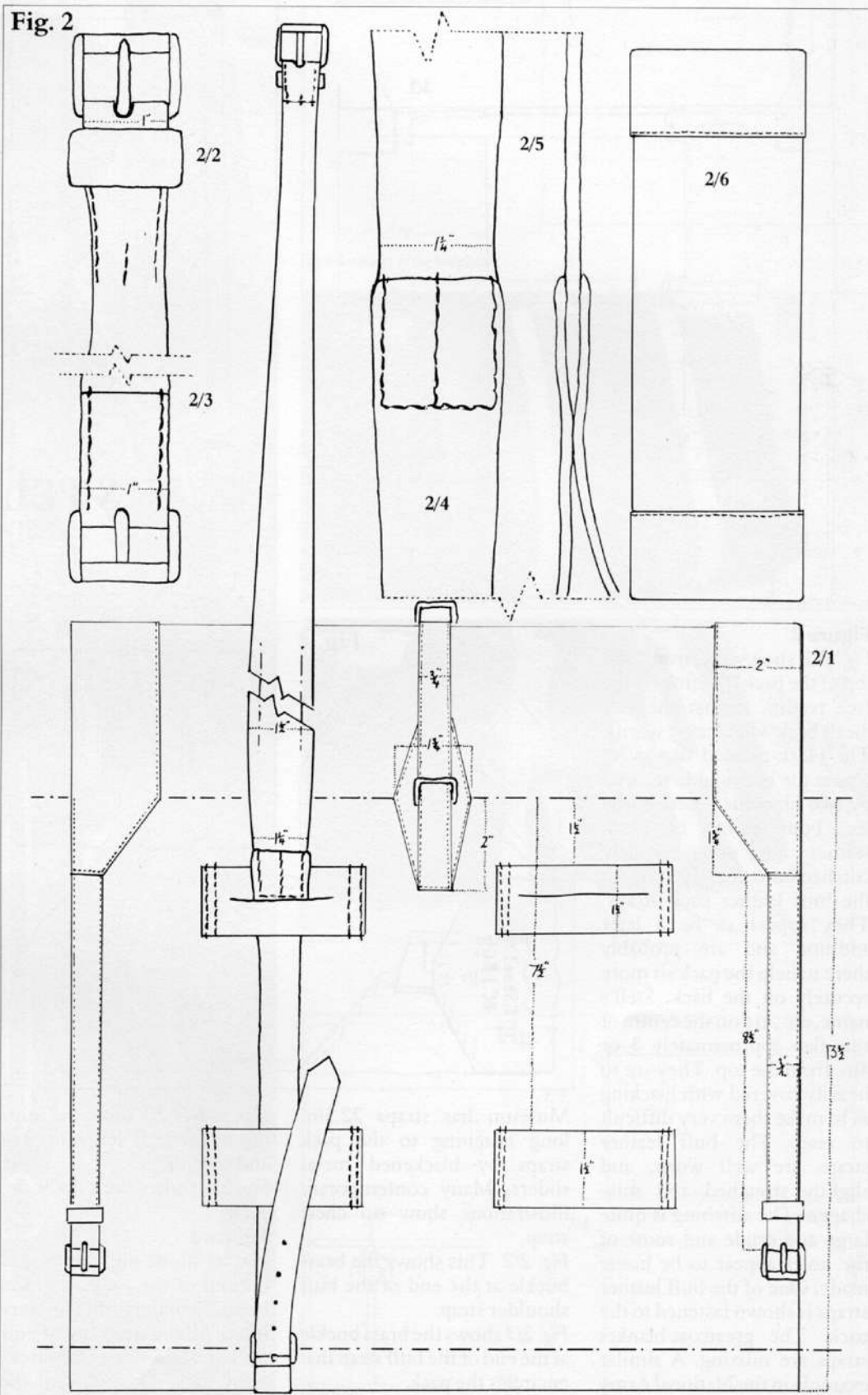
Fig. 1/1 shows the rear of the pack, the face visible from the

rear when it is worn by the soldier. The knapsack is made of fine natural-coloured canvas, double thickness on the top, bottom, sides and flaps, single thickness on the rear face. All the exterior canvas is painted a glossy black. The corners are reinforced with black leather, stitched at six

and a half stitches to the inch. Both the metal fittings on the top of knapsack proper are of blackened steel.

Fig. 1/2. The Royal Cypher (Regimental Badge of the Grenadier Guards) is painted on the pack in yellow, red, white and black; it is 6in. high overall. All of the Royal

Cypher is painted in yellow except the following parts: the cushion in the crown and the backing disk to the 'VR' are in red, slightly vermilion in colour. The pearls and ermine in the crown are in white. The ermine and other crown details are highlighted in black.





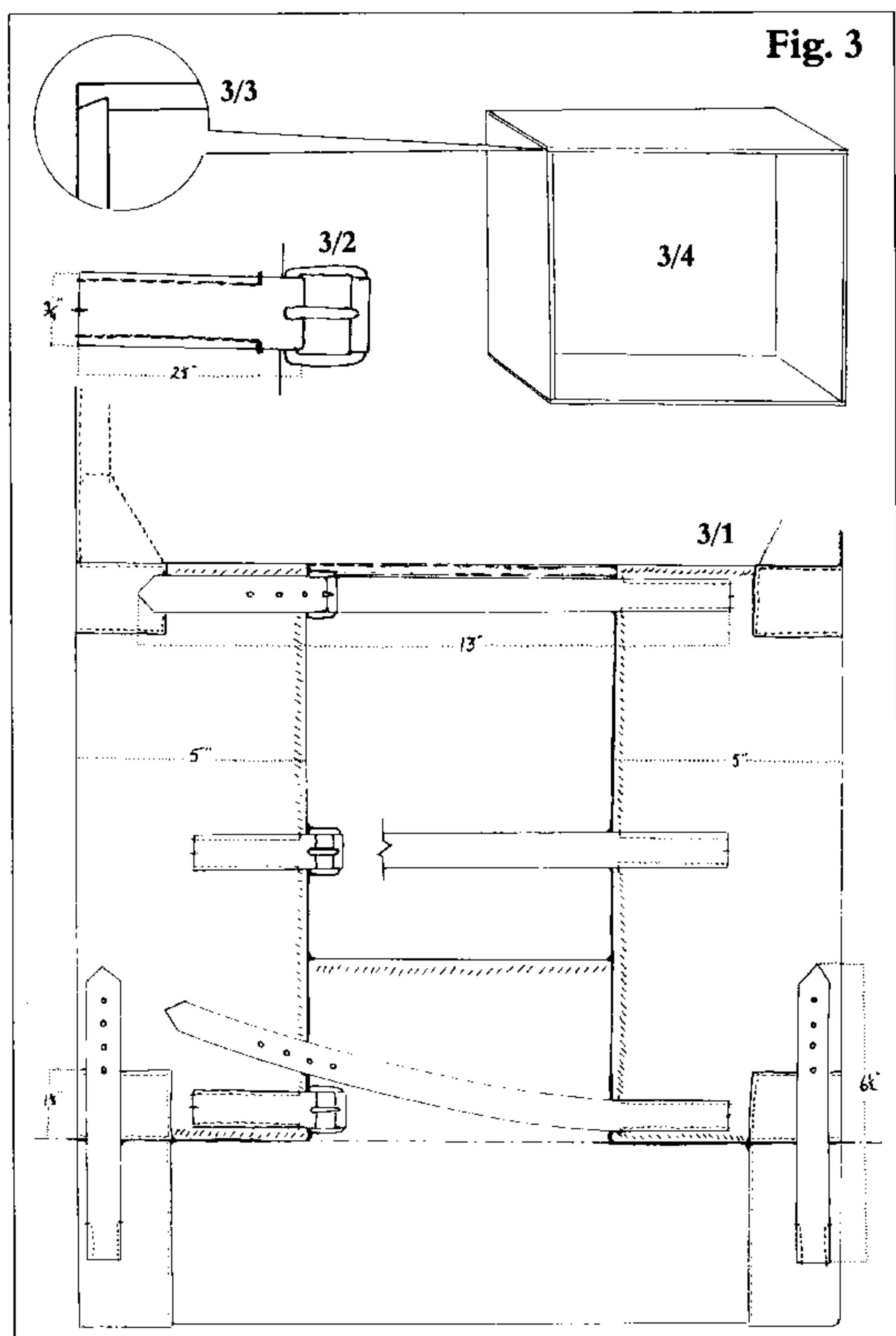


Fig. 3

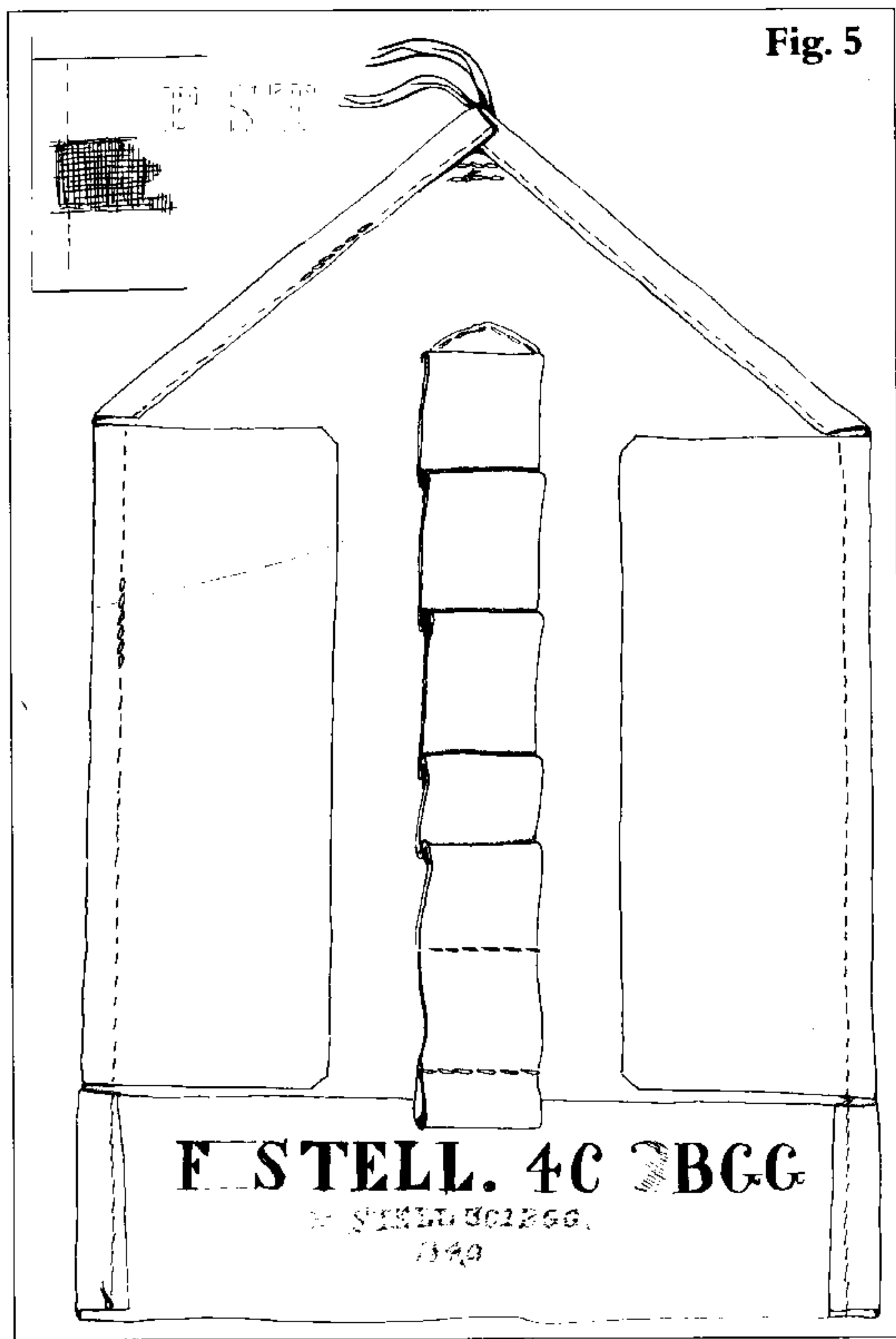


Fig. 5

Figure 2

Fig. 2/1 shows the front and top of the pack (the front is the face resting against the soldier's back when being worn). The black-painted flap overlaps at the base and is secured by two blackened steel buckles. Four pieces of black leather are quite crudely stitched onto this flap to retain the buff leather pack straps. They appear to be a later addition and are probably there to help the pack sit more securely on the back. Stell's name, etc., are on the centre of this flap approximately 3 or 4in. from the top. They are so heavily covered with blacking as to make them very difficult to read. The buff leather straps are well worn, and slightly stretched and misshapen. The stitching is quite large and crude and some of the holes appear to be home made. One of the buff leather straps is shown fastened to the pack. The greatcoat/blanket straps are missing. A similar example in the National Army

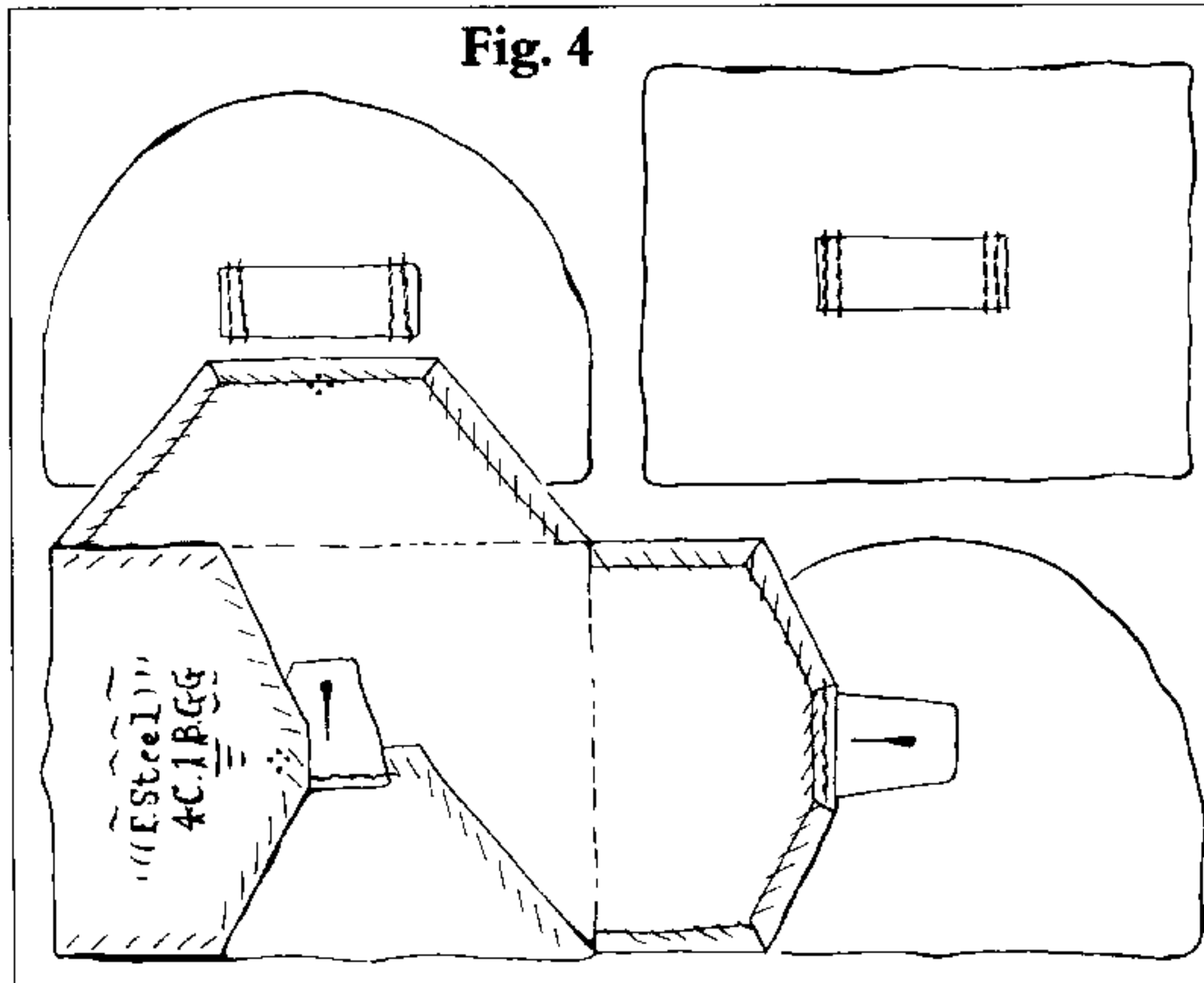


Fig. 4

Museum has straps 22.5in. long fastening to the pack straps by blackened metal sliders. Many contemporary illustrations show no chest strap.

Fig. 2/2. This shows the brass buckle at the end of the buff shoulder strap.

Fig. 2/3 shows the brass buckle at the end of the buff strap that encircles the pack.

Figs. 2/4 & 2/5 show the joining of the buff straps in plan and section.

Fig. 2/6 shows the side of the pack.

Figure 3

Fig. 3/1 shows the interior and bottom of the pack as would be visible if the front flap were lifted. All the straps are of buff leather and buckles of blackened steel. The edges of the

flaps are turned back and overstitched. The sides, top and bottom of the pack are held rigid by four wooden planks approximately 1/4in. thick.

Fig. 3/2 shows one of the buckles and fittings.

Fig. 3/3 shows an end section of the joint between two of the planks, as shown in Fig. 3/4.

Figure 4

This shows the black-painted cover for the 'D' tins. The leather tabs with button holes are brown and the buttons are missing. The lettering is painted on in a pink colour. The cover fits snugly around the 'D' tins.

Figure 5

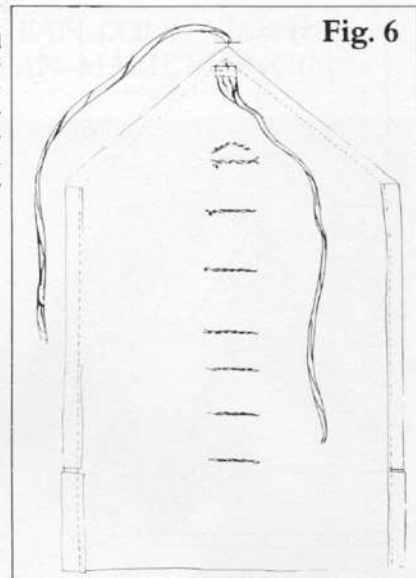
This shows the inside of the leather holdall. It is made out of tan-coloured (calf) leather approximately 1 to 1.5mm thick. There is no finish to it. It is stitched with natural linen thread, five and a half stitches to the inch. The lace is made out of natural-coloured linen tape half an inch wide when flat. The large letters are





Guardsmen of the Army of the East; after G. H. Thomas; Illustrated London News. The left hand figure shows a private of the Grenadier Guards at the outbreak of the war; the knapsack and covered mess tin can be seen, together with a rolled blanket — the straps for stowing the latter are missing from Pte. Stell or Steel's surviving pack. (M. J. Barthorp Colln.)

Fig. 6



Exterior views of the knapsack.

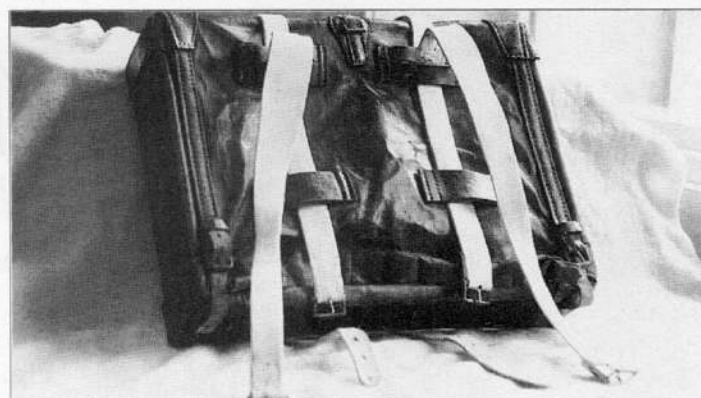
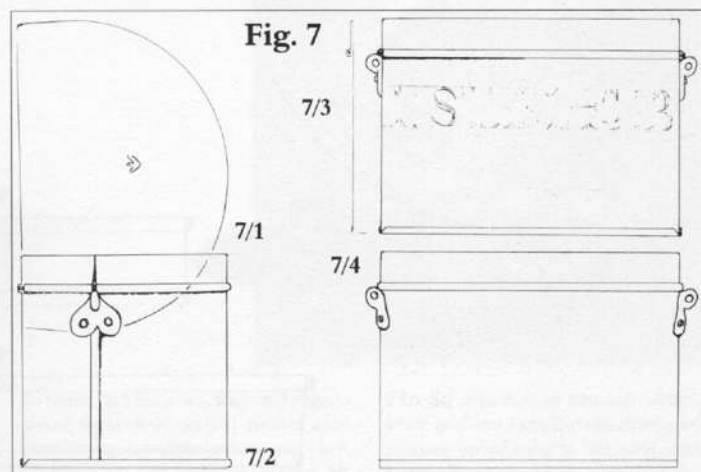
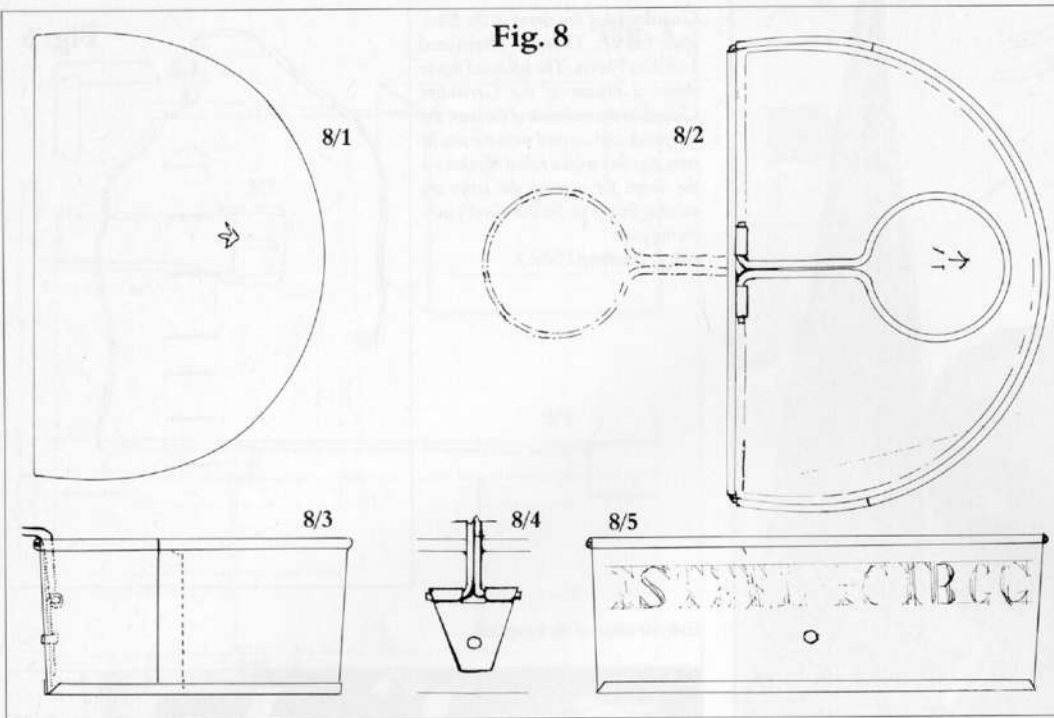


Fig. 7





**Fig. 8**



in black ink with one figure scratched out. The small figures are scratched onto the leather and are very faint. The pocket has a small piece of green woollen cloth stitched into the seam, perhaps to hold needles.

**Figure 6**

This shows the outside of the holdall. It measures 14.5in. long by 9.5in. wide; the lace

adds another 10 inches.

**Figure 7**

This shows the 'D' tin. It is made of tinned steel, with the WD and broad arrow stamped on the inside. The handle is missing but contemporary photographs show them as being semi-circular. The handle brackets are in steel.

Fig. 7/1 shows the base, 6 $\frac{1}{4}$ in. x 4 $\frac{1}{4}$ in.

Fig. 7/2 shows the side, 4 $\frac{1}{4}$ in. high.

Fig. 7/3 shows the flat back with identification scratched into the steel.

Fig. 7/4 shows the convex front.

**Figure 8**

This shows the pan that fits neatly inside the 'D' tin. With the handle folded inside the dimensions are 2in. high,

6.25in. wide and 4.25in. deep. Fig. 8/1 shows the base.

Fig. 8/2 shows the top of the pan complete with its folding handle. The handle is made out of  $\frac{1}{8}$ in. steel wire.

Fig. 8/3 shows the side with indication marks for the soldered seam and the handle hinge.

Fig. 8/4 shows the handle hinge inside the pan.

Fig. 8/5 shows the flat back of the pan.

**Figure 9**

This shows the lid, which fits tightly onto the 'D' tin.

Fig. 9/1 shows the top of the lid.

Fig. 9/2 shows an enlargement of the broad arrow mark.

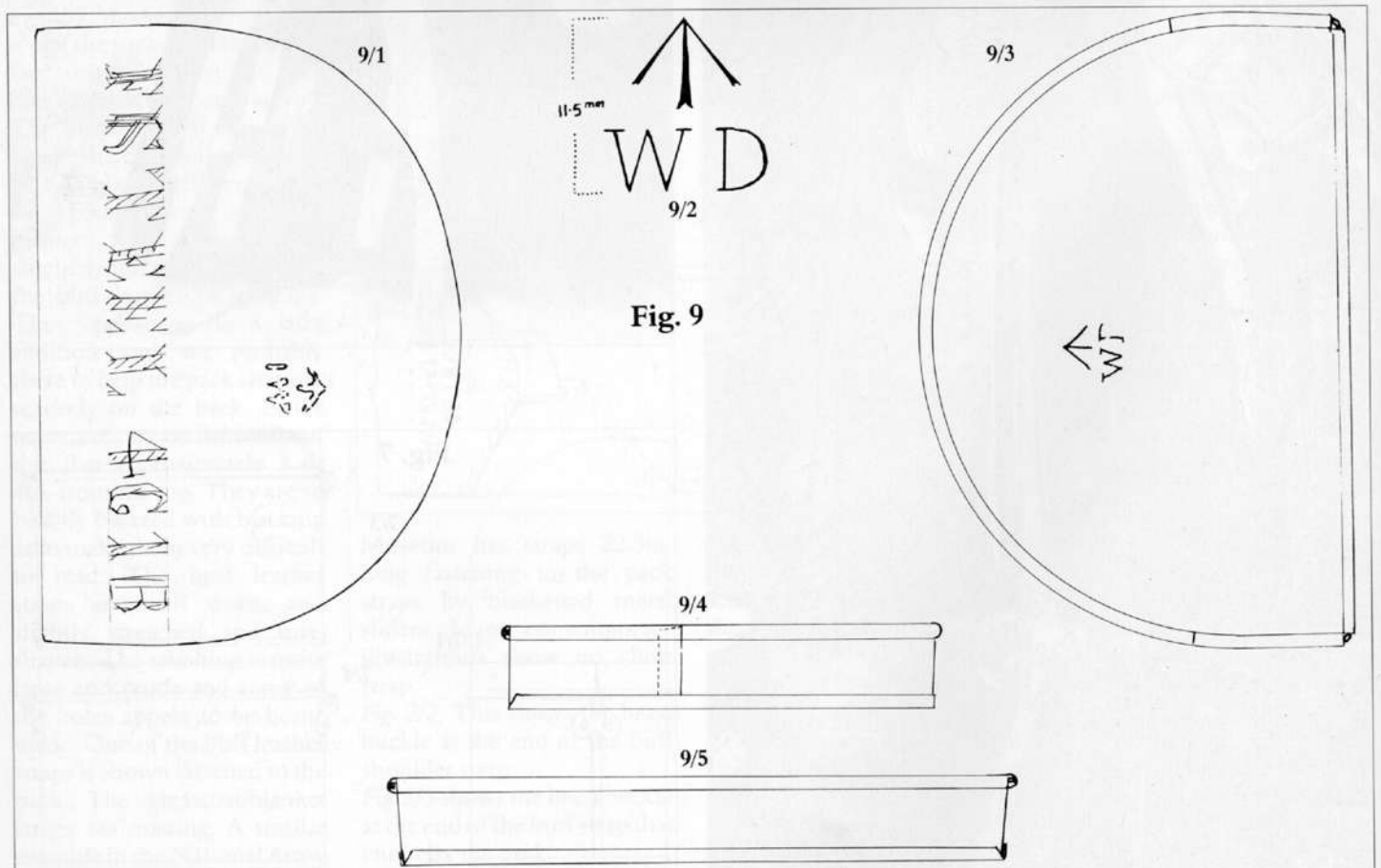
Fig. 9/3 shows the underside of the lid.

Fig. 9/4 shows the side of the lid with indication marks for the soldered seam.

Fig. 9/5 shows the back of the lid. **MI**

#### Sources

- (1) *Crimean Uniforms* — British Infantry, by Michael Barthorp; Historical Research Unit.
- (2) *The Diary of Sgt. W. McMillan*, ed. Keith Hingle; The Coldstream Guards.



**Fig. 9**



# LE 1<sup>er</sup> RÉGIMENT DE CHASSEURS A PIED

JEAN-LOUIS VIAU &  
JEAN-MARIE MONGIN

Once again, we thank our respected French sister magazine *Tradition* for the opportunity to bring to our readers the results of some of the best historical reconstruction work now being undertaken in France.

These photographs reflect the high standards achieved by a group which has been in existence some two years. The 1<sup>er</sup> Régiment de Chasseurs à pied de la Garde Impériale, founded by Vincent Bourgeot and Christian Colmont, aimed from the start to set an example of what could be achieved by enforcing merciless standards for all would-be recruits, and sparing no reasonable expense. The great French 1st Empire expert 'Rigo' has declared himself satisfied with all but the most trivial details of their uniforms and kit — and this is not an accolade lightly won.

The choice of a unit on

*The group carries — permissibly, in the absence of any other documentation — this reconstruction of a fanion captured from the 1<sup>er</sup> Voltigeurs de la Garde (the Young Guard 'affiliate' of the Chasseurs) in November 1812 and preserved in Moscow. The reverse is shown — the mirror image of the 'N' appears on the obverse. The flag is scarlet, edged white, with a green wreath and all other motifs in white.*

which to model themselves indicated the group's unflinching pursuit of excellence. While perhaps less known and less often illustrated — in both two and three dimensions — than their brothers-in-arms the Grenadiers of the Old Guard, the Chasseurs yielded nothing in terms of battlefield reputation.

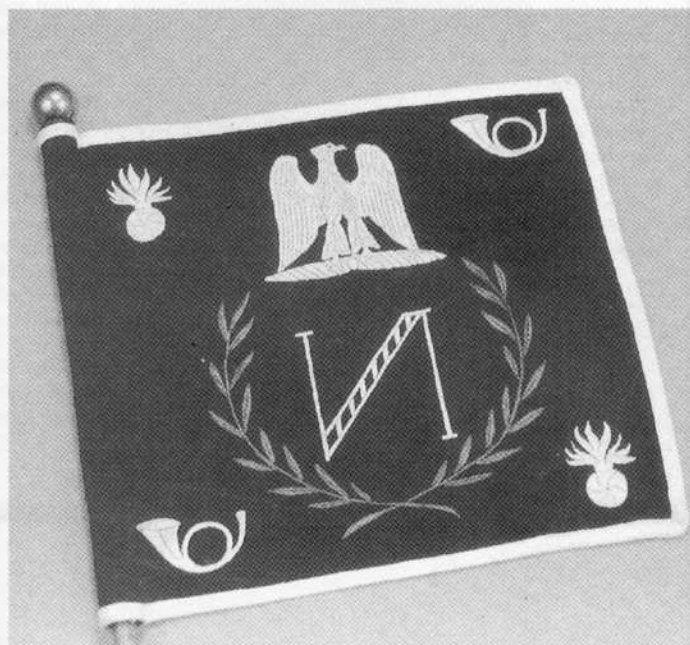
The standard of the eagle which the Emperor presented to them on the Champ du Mai on 1 June 1815 bore the honours *Vienne, Berlin, Madrid, Milan, Moscou, Warsowie, Venise, Le Caire, Marengo, Ulm, Austerlitz, Jena, Eylau, Friedland, Wagram, La Moskowa, Lutzen* and *Montmirail* — a roll which, when sorted into chronological order, covers the whole span of Napoleon's career from the bright dawn and the immortal central European victories to the years of grim retreat.

Eighteen days later it was at the head of the 2nd Battalion of the 1st Regiment of Chasseurs (and not the Grenadiers, as so often carelessly repeated) that Cambronne threw back his legendary reply to the summons to surrender as night fell over the stricken field of Waterloo; and the survivors of the Chasseurs



*In tenue de ville d'été, our proud sergeant wears the uniform detailed overleaf apart from the exposed white stockings and black, buckled shoes; and the bicorne of black felt.*

*This has a cockade in national colours, a broad gold lace loop, a green-based scarlet pompon, mixed red/gold 'ties', and mixed green/gold tassels.*







## CHASSEUR À PIED

### Left:

Two ways of wearing the dark blue bonnet de police, with the 'flame' hanging loose, or tucked up into the 'turban'. Note gold-on-white bugle-horn badge of NCOs of Chasseurs. The tassel is mixed green/gold; the piping up each edge of the flame, and up each mid-point, is mixed red/gold. Note epaulette details: these had green straps edged gold, crescents, and gold-over-scarlet fringes. In 1811 they cost all of 20 francs.

were the last formed unit to leave that field.

The main photographs on pp. 40-41 reconstruct a sergeant of the 1st Regiment in c.1810, as he might have appeared about to march out from their barracks in the Quartier Panthéon in Rue de Grenelle-Saint-Germain to a revue at the Touleries as a member of the Paris duty battalion, wearing *tenue de parade*.

He wears a blue *habit* coat with a blue collar; white lapels cut pointed at the bottom; pointed scarlet cuffs, piped white, closing at the rear with two buttons (one left unfastened here); and scarlet tail

turnbacks bearing gold bugle-horns and grenades embroidered on white. (From about 1810 the shallow exposed triangles of dark blue left visible below the false turnbacks would disappear, the scarlet being extended down to the square-cut ends of the tails.) The rear view also shows false vertical pockets simulated by scarlet piping, with three large uniform buttons. All buttons are in yellow metal (*cuivre jaune*), gilded for NCOs, and bear an embossed Imperial eagle; from 1811 they were made in a redder alloy (*cuivre rouge*).

The sergeant's single gold



### Left:

Rear detail of bonnet: note gold rank lace, piping, and also the white parade stock and the gilt pin on the black ribbon of the powdered queue.

### Right:

The 1802 Guard musket, a development of the An IX model, had special brass fittings including a grenade-shaped finial to the butt strap. The Chasseur version was 144cm long overall, in 17.5mm calibre. The white vest had 12 small yellow metal buttons. The white parade gaiters had white-covered buttons and white buckled garters and instep straps.





# DE LA GARDE, 1810



## Right:

Crossbelts were of whitened buff leather, with special double edge-stitching. One supports the double frog for the socket bayonet and the Guard sabre. This had a brass hilt, black grip, black scabbard with brass fittings, and for privates a white fist-strap with a red tassel — note the mixed green/gold and red/gold tassel details of this Chasseur sergeant. The other belt supports a waxed black leather cartridge pouch, here with a non-regulation uncrowned eagle taken from an 1810 drawing by Berka. The forage cap is rolled and strapped beneath it; the pouch is secured by a white grenade-cut strap fastened to the sabre belt with a button — usually leather, but Henschel shows brass.

## Right:

The bearskin, richly 'garnished' for parade: note different cords, raquettes and tassels in mixed green/gold, red/gold, and red/green/gold. The half-spherical cockade in national colours had a gold eagle embroidered on the blue centre. The plume here is actually an older model: from 1806 the green base was not supposed to extend beyond the top of the bearskin. Note the gold earrings — a considerable private expense, but de rigeur in the Old Guard.



lace rank stripe, *en chevron* above the pointed Chasseur cuff, is piped (or backed) red; the two service chevrons worn by our veteran, marking between 15 and 20 years' service, are in unpiped gold lace for an NCO, and are sewn to the left upper sleeve only.

(Interested readers may contact the recreated 1<sup>re</sup> Chasseurs c/o: Vincent Bourgeot, 'Le Sans-Souci', 8 rue de l'Ancien Hôpital, 21220 Gevrey-Chambertin, France; or Christian Colmont, Quartier Rabier, 1er RI, 57400 Sarrebourg, France.)





# A 17th Lancer of 1854

## Notes on the Reconstruction of Uniform, Arms, Accoutrements & Saddlery (2)

ALAN LARSEN

In this instalment we move on to consider details of some accoutrements and weapons worn or carried by our 17th Lancer private. As with the clothing (see Part 1, 'MI' No. 39) areas of doubt exist — even more so, with regard to cartridge boxes, haversacks, and the use of percussion cap pouches.

### THE CARTRIDGE BOX

Since their conversion to Lancers in 1816, Other Ranks of the 17th had worn the cartridge box component only of the standard cavalry combined cartridge box and carbine swivel sling. The latter combination remained standard issue within the remainder of the mounted arm until the mid-1860s, and was thus worn by all the other regiments of the Light Brigade.

It would seem logical that when the 17th Light Dragoons — as they were before their change in role — discarded

their carbines, the existing carbine belts were modified to carry the cartridge box only. This could have been achieved simply by removal of the now unnecessary steel swivel clip, and a foot or so of immediately adjoining  $2\frac{1}{2}$ in. shoulder sling. Two tabs, approximately 10in. long and  $\frac{3}{4}$ in. wide, were stitched to the inside front and inside back surfaces of the Light Dragoon shoulder sling; these tabs would have been retained, as would the black leather 20-round cartridge box which buckled to them. Replacement of the lat-

ter would not have been necessary, since carbine and pistol ammunition was generally of a common bore. With the severed shoulder sling ends rounded off and additional buckle holes added, we are considering a conversion that could have been carried out easily at unit level.

How does this theory stand up against evidence as to what was actually worn by the 17th in the Crimea? In the absence, once again, of surviving accoutrements, the drawings from life made by General Vanson must be judged definitive. Two of his sketches give reasonably clear back views of troopers. One would seem to support the 'conversion theory'; the other is at best inconclusive. The former drawing is, as yet, unpublished, and was drawn to my attention by Adrian Bay of the Crimean War Research Group. (Adrian has had all the published and

*Haversack, with the D-section mess tin; it makes a snug fit, and original haversacks may perhaps have had a gusset to accommodate it, but the lack of contemporary evidence for details of haversack design is almost total. The reproduction has no internal divider; it has the bottom corners angled off, though this is not apparent here. (All photographs Mike Perring)*

unpublished Vanson cavalry sketches photographed, at considerable expense, and generously gave the present writer access.) The hitherto unavailable Lancer sketch is a three-quarter rear view, in which the tabs discussed, emanating from the main belt, definitely do appear to go around and under the sides of the cartridge box. Based on this clear evidence, our reconstructed box uses such a system. As can be seen in the accompanying illustration, the  $\frac{3}{4}$ in. tabs stitched to the inside of the main sling feed through a keeper on each side of the cartridge box, terminating on its underside in buckles and second keepers.

The second relevant Vanson sketch — published on p.53 of *Uniforms and Equipment of the Light Brigade*<sup>(1)</sup> — is less helpful; the mounted trooper is drawn directly from behind, and we are unable to see the sides of the cartridge box or any details of the sling attachment.

### THE HAVERSACK

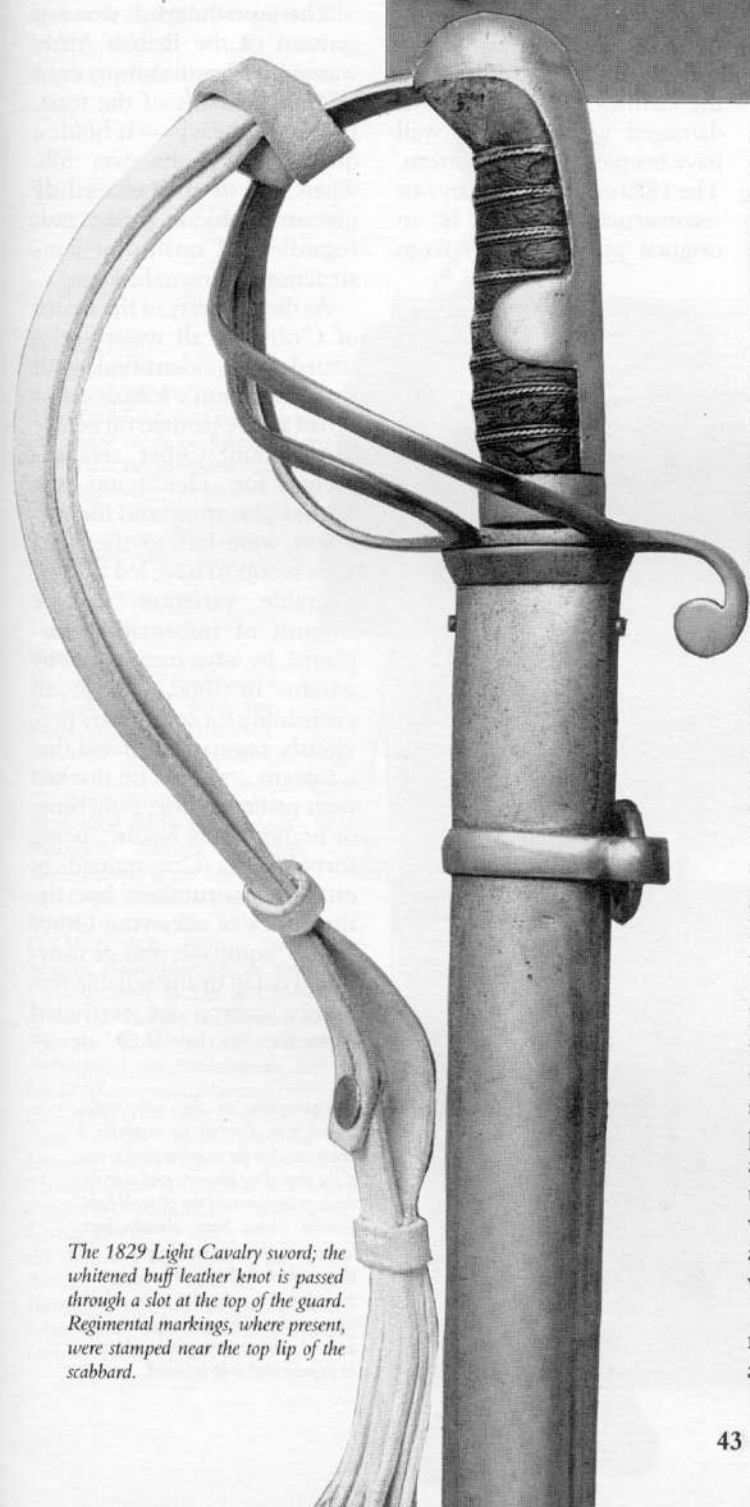
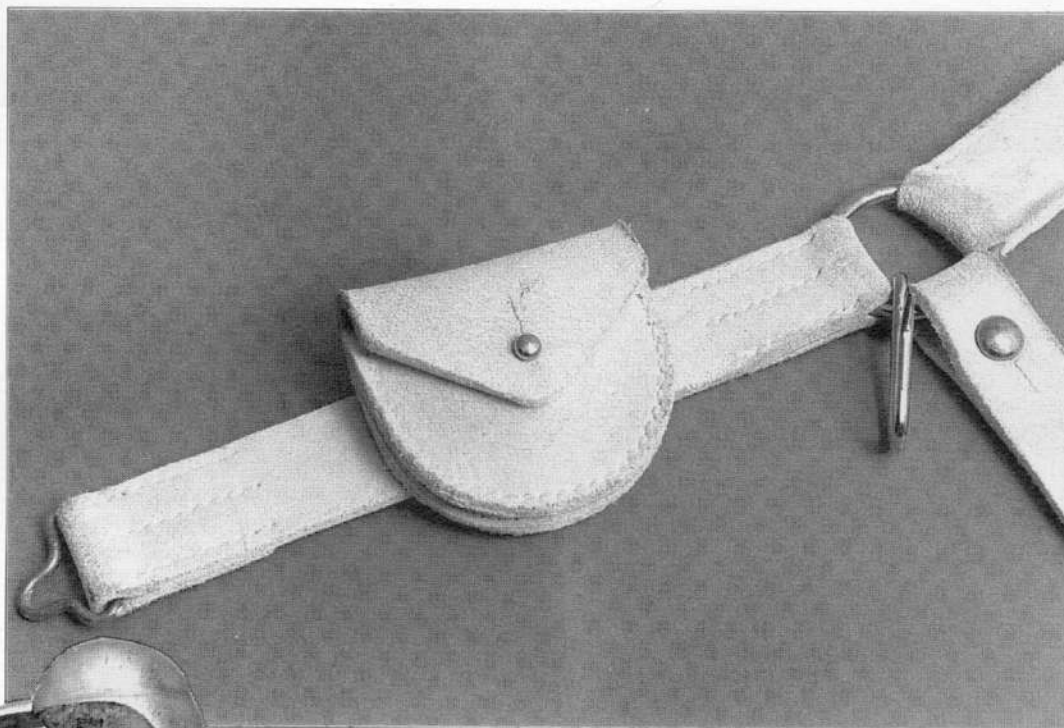
This proved the most problematic of all the items recon-

*Details of the cartridge box and modified sling, discussed at length in the text.*





The whitened buff leather percussion cap pouch, holding 12 'immediate use' caps, was almost certainly worn looped to the sword belt by the 17th Lancers; most Crimean War Light Brigade regiments wore it on the right front of the belt. The belt itself was approximately 1½ in. wide, with a short and a long scabbard sling about 1 in. wide attached to brass rings, all of whitened buff leather. The forward ring for the short sling is seen here, complete with the hook used to hitch up the scabbard when on foot and, most importantly, when mounting and dismounting. At these moments the scabbard, if hanging loose, has a distressing tendency to find its way between the legs; or to catch at the bottom on the left spur, neatly reversing itself as the leg rises and tipping the sword out on the ground.



The 1829 Light Cavalry sword; the whitened buff leather knot is passed through a slot at the top of the guard. Regimental markings, where present, were stamped near the top lip of the scabbard.

structed. Our usual research sources were of little use; none of Fenton's or Vanson's cavalrymen are wearing haversacks, while other Crimean portraiture gives few details of design and construction.

One thing we can be sure of from personal experience is that our 17th Lancer would have worn both haversack and waterbottle as high under his arm as possible. Given any freedom to move at all, and at any pace faster than a trot, these heavy items will fly up and attempt to render the rider unconscious — in the case of the waterbottle particularly, with every chance of success. Consequently the haversack strap would certainly have been shortened, if only by tying in a knot. Not a particularly neat solution; and, given the time and resources, arrangements would no doubt have been made to overcome this.

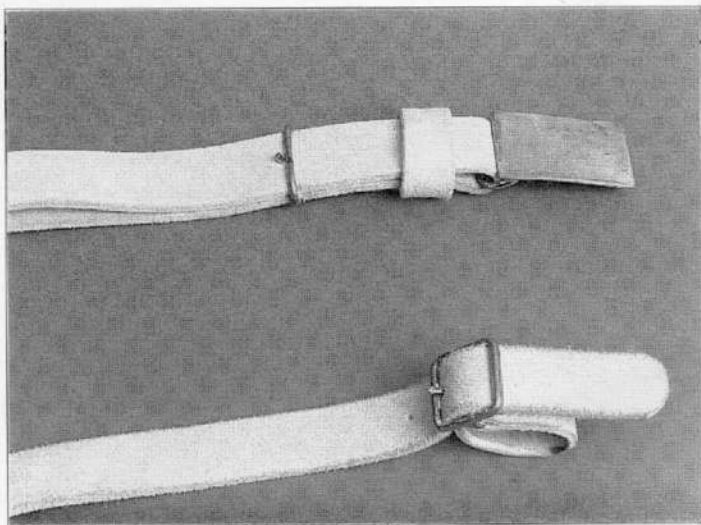
Alternatively, anchoring the haversack and/or waterbottle to the hip by passing the slings under the sword belt has been suggested as a solution. In practice this proved untenable: the resulting bulk around the rider's elbow interfered with control of the horse, and access to both sword and waterbottle was restricted.

When the time came for manufacture our one certainty and starting point was that the

Crimean period haversack was made of heavy linen, of sufficient size to hold the soldier's rations and his D-section mess tin. Questions remained, however: was the bag closed with one or two buttons, of pewter or brass? Was the bottom edge rounded or straight? Did the bag have an internal divider? Most importantly, was the sling adjustable in any way?

Unable to locate an extant authenticated example, and frustrated by the vagueness of contemporary illustrations, we eventually based our reproduction on modern published artwork, albeit from respected researchers and illustrators.<sup>(2)</sup> The example in the accompanying photo was based on these sources, both of which show adjustable slings. A reference from the War Department's *List of Changes in British War Material*<sup>(3)</sup> seems to go some way towards confirming this interpretation: 'Haversack with two slides, in lieu of buckle and eyelet holes. Proposed by P.M. Storekeeper, Tower. Approved 23 July 1860.' Regrettably, 1860 was the first year of publication of the invaluable *List of Changes...*, and consequently we have no similar dated reference to the introduction of the 'buckle and eyelet holes'; thus we cannot prove their use by the 17th Lancers in 1854 —





*The plain rectangular brass plate of the sword belt; and the rolled end and buckle of the long scabbard sling.*

although a secondary source does show them worn by men of the Heavy Brigade<sup>(4)</sup>. Was this modification perhaps made at regimental level? When all was said and done, given the proven practical necessity for some form of sling adjustment a haversack so fitted seemed at least a credible choice for our reconstruction.

### THE PERCUSSION CAP POUCH

The inclusion of this item may raise a few eyebrows: British Lancers of the period are not generally depicted wearing this essential accoutrement for percussion action weapons. Yet, though the Lancer firearm was a large bore pistol rather than a carbine, an equal number of caps of the same size still needed to be carried on active service — and where more logically than in a percussion cap pouch? Such a pouch need not have been the whitened buff type shown in our reconstruction (which more properly should be worn on the right hip); though more typical of the Heavy Brigade, brown or black leather pouches were worn, less conspicuously, as pockets low in the right front of the jacket. Regrettably, neither option can be proved on existing evidence — Vanson's sketches are inconclusive; but the format adopted seems most typical of the Light Cavalry.

### WEAPONS

Weapons being more durable than clothing or accoutrements, an example of each individual pattern of firearm, sword or lance can reasonably be expected to have survived for posterity. Sadly this has not been the case, as far as we are aware, with the 1846 pattern lance. Our example — see

photographs in Part 1 of this series, 'MI' No. 39 pp. 26-27 — was, perforce, made up from sketches and information provided from the records of the Weapons Dept. of the National Army Museum, Chelsea. Of note is the broad head, which contrasts with the better known triangular heads of later patterns. Also of interest is the butt or 'shoe' of the 1846 pattern, which unlike later versions did not feature a 'swell' to make the butt sit more firmly in the 'bucket' strapped to the stirrup iron.

It seems beyond reasonable doubt that the 1829 Light Cavalry pattern sword, rather than the 1853 pattern, was carried by the 17th at Balaclava — though later issues made in the Crimea to replace lost or damaged weapons may well have been of the 1853 pattern. The 1829 sword carried by our reconstructed Lancer is an original piece, rescued from

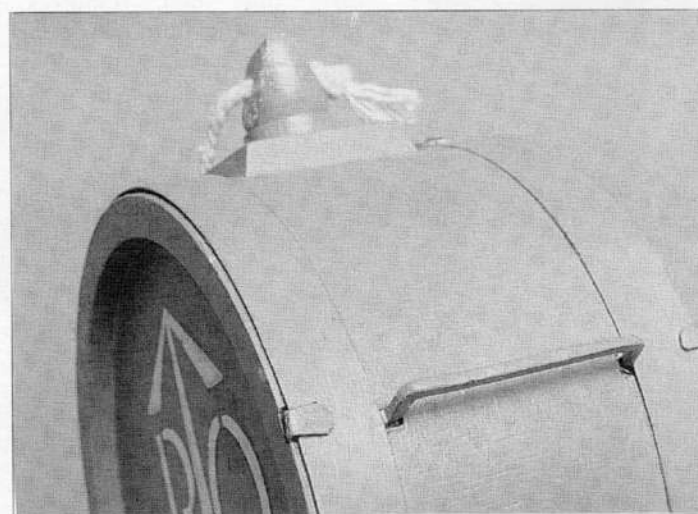
under several layers of chrome but nevertheless found to be in remarkably good condition. Attached to it is the standard white buff sword knot with its distinctive brass button.

### THE WATERBOTTLE

At the time of the Crimean War and for some years afterwards the British soldier's distinctive blue-painted waterbottle was regarded (along with his haversack and blanket) as a strictly campaign item, issued for the duration of hostilities by the Board of Ordnance. The wearing of this essential item of 'camp equipage' has already been discussed.

The iron-hooped wooden canteen of the British Army was an inefficient antique even by the standards of the time. Extremely heavy — it holds a quart and weighs over 5lb. when full — it is inherently uncomfortable to wear; and, regardless of quality of construction, prone to leakage.

As the property of the Board of Ordnance all waterbottles issued were identified with that institution's initials and a broad arrow, painted on before distribution. Other arrangements for identifying the 'owner', his troop and his regiment were left to the unit. This seems to have led to considerable variation in the amount of information displayed, by what means, and by whom. In 1866, and in all probability for some years previously, regulations stated that 'canteens... should be marked with paint, cutting, punching, or branding the heads... being forbidden<sup>(5)</sup>'. Constrained in our reconstruction by the usual lack of surviving Other Ranks' equipage, and of illustrated detail in any reliable reference source, we restricted ourselves to the 'B.O.' design-



*Reconstruction of the waterbottle, copied from a surviving original. A string attaches the wooden plug to one of the iron sling keepers; and note the thick section around the plugged hole. Several inches have already been lopped off the original length of the sling, which had to be kept short for mounted duty; the degree to which unsecured accoutrements fly painfully around a rider moving at speed has to be experienced to be believed.*



nation. We reasoned that any additional regimental details may well have been applied to the reverse face for reasons of space, thus being conveniently invisible when the canteen was worn.

Supplied with the canteen, and attached to it by two iron keepers, was an inch-wide brown leather sling with a brass adjustment buckle. When this strap is shortened to any degree a considerable length is left flapping. Rules no doubt forbade the cutting or 'mutilation' of this small piece of government property; but we can be equally sure that, soldiers being soldiers, these rules were cheerfully ignored, and additional buckle holes added, with varying degrees of skill and neatness.

**MI**

**To be continued:** Part 3 will cover saddlery and horse furniture.

#### Errata:

By a printer's error a note in Part 1 of this series, 'MI' No. 39 p.29, gave the date of publication of the forthcoming major work by John & Boris Mollo and Bryan Fosten — *Into the Valley of Death* — as autumn 1992. The book will in fact be published by Windrow & Greene in November 1991 — next month.

#### Notes:

- (1) *Uniforms and Equipment of the Light Brigade*, John and Boris Mollo; Historical Research Unit, London 1968.
- (2) *British Infantry Equipment 1808-1908*, Plate C; Michael Chappell; Osprey, London 1980. *Infantry of the Line: NCOs and Other Ranks: Generalities, 1856*; Plate 16 in series 'The Thin Red Line'; D.S.V. & B.K. Fosten; Pimpernel Studios, Wallington, Surrey, 1986.
- (3) Reprinted in *List of Changes in British War Material In Relation to Edged Weapons, Firearms, And Associated Ammunition and Accoutrements*, Vol. 1; Ian D. Skennerton; Margate 1980.
- (4) *Cavalry of the Line: Dragoons: 2nd or Royal North British Regiment of Dragoons, 1854*; Plate 6 in series 'The Thin Red Line'; D.S.V. & B. K. Fosten; Pimpernel Studios, Wallington, Surrey, 1985.
- (5) *Arms and Equipment of the British Army, 1866: Victorian Military Equipment from the Enfield to the Snider*; John Walter (ed.); Greenhill Books, London 1986.

#### Right:

General rear view of reconstructed uniform and accoutrements; note method of wearing cartridge box for pistol ammunition. This held 20 rounds, and a supply of percussion caps, for the single heavy pistol — which was accessible only with difficulty, since it was holstered on the near (left) side of the saddle and covered by the sheepskin and rolled cloak.

#### Below:

General view of reconstructed 17th Lancer wearing full campaign equipment. The percussion cap pouch should in fact be on the right front of the belt, not the left as here.





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July publications:

MAA 235 'The Army of Gustavus Adolphus (1): Infantry' by Richard Brzezinski, plates by Richard Hook and the author. This batch of MAA titles perfectly exemplifies the variation in quality and depth which characterises — inevitably — a series of such enormous size, and such frequency of publication. MAA 235 is an example of the series at its best.

Readers of Mr. Brzezinski's earlier titles on the Polish Army of broadly the same period will not be surprised to learn that his text is extraordinarily comprehensive for its length; based on solid primary research, which will be new to the English language market; highly readable; and packed with specific information of the highest value, on the history and organisation of Swedish units, and the whole sweep of costume and equipment, which reads with great authority. The monochrome illustrations are diverse, interesting, relevant, and very well captioned. Mr. Hook's colour plates are splendidly composed and executed; the author contributes two clear plates of flag details, based on his impressive research into a subject inseparable

from the whole 'detective story' of Gustavus's regiments. It would be hard to imagine a better book for 'MT' readers on this rich and historically important subject, at any price. Very highly recommended.

JS

MAA 236 'Frederick the Great's Army (1): Cavalry' by Philip Haythornthwaite, plates by Bryan Fosten. Another first class title, which suffers in comparison with Mr. Brzezinski's only in the perhaps irrelevant point that it treats with a better known subject. Long used to collaborating, the author and artist have produced a concise, attractive, and thoroughly useful inexpensive guide to a colourful and important subject of perennial interest to modellers and wargamers. The character, manoeuvres, organisation, battle history (in coded summary), and uniforms (in great regimental detail) of Frederick's cuirassiers, dragoons, hussars, and Bosniaks are covered. Monochrome illustrations include many after Knötel, Menzel, Röchling, and Von Ottenfeld, with other useful drawings and diagrams. Mr. Fosten's plates are, as usual, quite beautiful — glowing with colour, and sharply defined in detail. Mr. Haythornthwaite's text is, as usual, painstaking, readable, and clearly based on deep background knowledge. Highly recommended.

JS

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## Video Releases to Buy:

**'Piece of Cake' (Castle Vision:15)**  
Drama series about the Second World War have always been popular on British television: one of the most successful in recent years was *Piece of Cake* (1988), made by Holmes Associates under commission by London Weekend Television. It told the story of an RAF fighter squadron from the outbreak of war to the Battle of Britain. However, when the six-part series first appeared on television there was considerable controversy.

The series was based on Derek Robinson's lengthy best-selling novel of the same name, first published in 1983. The original novel concerned a squadron of Hurricanes, but given that there are only three airworthy Hurricanes in the world, and faced with the choice of using Hurricane models or real Spitfires, producer Ian Holmes wisely chose the latter course. Ray Hanna, who runs the Old Flying Machine Company with his son Mark, was chosen as chief pilot. The Hannas and their team assembled a small squadron of up to five Spitfires, augmented by six non-flying replicas. Messerschmitt Bf109 fighters were represented by three Spanish-built Hispano HA-1112-MIL 'Buchon' variants. The Heinkel He111 bomber was represented by another Spanish-built variant, the CASA 211-CAF owned and flown by the Confederate Air Force in Texas. Other aircraft seen in the series include a Spanish-built Junkers Ju52 and a Dragon Rapide.

Most of the filming was carried out in England. The fictional Kingsmere airfield, where the squadron is stationed at the outbreak of war, was represented by South Cerney in Essex.

# ON THE SCREEN

Sequences involving Chateau St. Pierre, where the squadron is stationed before the fall of France, were filmed at Charlton Park in Wiltshire. Cambridge airport stood in for Le Touquet, and Battle of Britain airfield Bodkin Hazel was recreated at Gayle's Farm — the site of a real Battle of Britain airfield — at Friston on the Sussex coast. The use of relatively authentic period aircraft (though of long post-1940 variants) and extensive location shooting necessitated a budget of over £4 million — expensive by television standards.

It was the portrayal of the men of the fictional, unnumbered 'Hornet Squadron' that caused most controversy. Squadron Leader 'Ram' Ramsdale is killed falling out of his own aircraft while on the ground; and Intelligence Officer 'Skull' Skelton (Richard Hope) questions Britain's involvement in the war. In various episodes the pilots shoot down RAF aircraft by mistake, exaggerate the number of their kills, pilfer from French farmers, and shoot down an unarmed German rescue plane. Churchill's 'Never have so many...' speech, heard on the radio, is greeted with a mixture of bewilderment and disbelief by the exhausted and traumatised pilots. *Reach for the Sky* this is not...

Two characters in particular caused outrage. Chris Hart (Boyd Gaines), the scion of a wealthy American family, has flown for the Republican forces in the Spanish Civil War. He refuses to conform to flying in the suicidally rigid text-book formations demanded by Squadron Leader Rex (Tim

Woodward): he knows from experience the importance of freedom of manoeuvre. His insistence on the installation of back armour; and the sighting of guns at 250 yards rather than the officially proscribed 400, is shown to be right. He is the only squadron member to overcome the class barriers between officer pilots and their riggers. Some critics complained that the character was cynical attempt to ensure sale of the series in America; but the character exists in the novel, and half a dozen Americans did fly in the Battle of Britain.

Arguably the most controversial character was that of 'Moggy' Cattermole (Niel Dudgeon), an insensitive egotistical bully who feels no remorse when the Spitfire from which he has baled out crashes, killing civilians. He goads a fellow pilot into attempting to fly under a bridge, resulting in the latter's death; and steals money owed as the result of a wager from a dead pilot's clothes. He is also a skilled and valuable fighting pilot.

Criticism of the series was inevitable, and the tabloid newspapers were quick to exploit this in their unending search for sensationalist headlines. *The Daily Mail*, which previously had waged war on such quality television as *The Monocled Mutineer* and *Tumbledown*, ran articles entitled, 'Piece of Their Minds — Cowards and cynics in TV Battle of Britain anger the real heroes', and 'The War against *Piece of Cake* — we diminish the achievement of the wartime days at our peril'. Air Chief Marshal Sir Christopher Foxley-

Norris, president of the Battle of Britain fighter pilots' association, was quoted as saying: 'The book is trash, and it is sad that television feels the need to show such a programme'; and 'A number of books have been written about the war with varying degrees of accuracy. There has only been one stinker and that was *Piece of Cake*'.

In fact, Robinson's novel was the result of four years' research during which time he personally interviewed scores of former pilots. Robinson maintained that the major incidents described were based on actual events. The pilots in the series may be reminiscent of public school boys, but this was the age and class from which the RAF recruited at that period. Their portrayal on screen has inevitably touched a few raw nerves; however, myths justifiably created in time of war should not be considered forever immune from examination, and, where necessary, challenge. It is also a legitimate exercise for authors and dramatists to use historic events in order to comment on or express present-day attitudes and concerns. It must be evident from the many thousands who turned out to watch the 50th anniversary Battle of Britain fly-past over London a year ago that it will take more than one television drama series, however subversive, to destroy myths so deeply buried in the national consciousness.

The series is now available on a two-cassette set which lasts some five hours in total. The flying sequences are excellent, and viewers will also be rewarded by an engaging drama, rich in 'gallows humour'. *MI* readers will be quite capable of making their own judgements on its probable authenticity.

**Stephen J. Greenhill**

# THE AUCTION SCENE

There is no doubt that the recession continues to hurt the collector, dealer and auctioneer. Sales returns are down in nearly all sectors of the trade, and the effect is cumulative. Collectors have less cash available to indulge in their hobby and so buy less from the dealers. The dealers have a lower turn-round of stock and consequently a reduced cash flow, and thus can not spend as much on new stock. The result is that the auction rooms have to face a decreasing demand which, in turn, means that prices inevitably tend to drop; and this is hardly likely to encourage the dealer, collector or investor to enter material for sale. Those who are selling are often in need for cash, and quite reasonably want to realise as much as possible in the sales. However, the auction rooms very fairly point out the falling market which, as is hardly surprising, causes many vendors to hesitate and perhaps not submit their lots — and so the merry-go-round continues to turn.

The auction rooms are facing these trying times with some fortitude, and accept as inevitable much higher figures for items not selling. One yardstick of auction performance has always been the number of lots in a sale which do not sell, or rather the value of those lots. A 25% buy-in rate would have been considered disastrous a year or two ago; now it is accepted with resignation. The recent Sotheby's sale of

arms, armour and medals is a case in point. The medal buy-in was 14%, just about half that of the arms and armour, and as such was felt to be a good result.

There were some strange returns. The sale opened with a reasonable three-bar 'pot' of the English Civil War period selling extremely well at £950. With 1992 being the 350th anniversary of the outbreak of the Civil Wars it is likely that the very marked upward trend of prices for this type of material will continue. This result was followed by good prices for three close helmets, and the scene looked set for a good sale. Then the slump began, with many long-garms and cannon failing to reach their reserves. Pistols fared quite well, although there were some surprises, such as a cased set of double-barrelled flintlock pistols which fell well below the low estimate. Edged weapons also suffered, except for one bright spot: the £4,600 paid for a very fine basket-hilted broadsword circa 1700 — over three times the estimate. Most unusual for any sale of this quality was the passing of one of the prime pieces, a Munich dagger of c.1600-1630. The militia part of the sale was badly hit; but a few mixed lots of Scottish material did extremely well.

It might be argued that most of the

lots in this sale were at the top end of the market, and the effects of the slump should seem less obvious for the lower priced material. There is some evidence to support this. Kent Sales report that bayonets are one of the groups which actually show signs of a rise and those examples which previously sold at around the £25 mark now sell at around £75. The demand for Third Reich items shows little sign of abating, and the Luftwaffe appears to be undergoing a marked upturn in popularity. What is disturbing is the warning from the director that some extremely high quality reproductions of various Third Reich material are appearing on the market: he says that the quality is so good that even for the expert it is becoming increasingly difficult to pick them out. If the quality is that good, what chance does the poor collector have? Ignorance on the part of an unsuspecting purchaser is understandable, but for those who feed this material into the market there can surely be no excuse; they are perpetrating a fraud, but it is almost impossible to stop them. Counterfeiters in the cosmetic, record and similar trades operate under the threat of professional bodies which have the power to confiscate and destroy their work, because

they are copyright products. Alas, there can be no copyright on antiques — even those as recent as the 1930s and 1940s.

After this depressing survey of the current scene, what of the future? Obviously there is unlikely to be much of a change until signs of the end of the recession appear on the horizon. There are attempts to attract more buyers. One trend seems to be a tendency to develop multi-material sales. These have been tried in the past with some success, and Sotheby's are planning an aeronautical sale in September which will include paintings, ephemera, uniforms, memorabilia, books — in fact anything that can claim a connection with flying in its broadest sense. In December they are planning a military sale which will also cover all manner of material. In this way there is hope that there may be some crossline sales in that those interested in, e.g., the paintings may well be tempted into buying something that normally they would not have encountered in a more specialised sale.

Another possibility is to attract overseas buyers who are perhaps not feeling the effects of recession so keenly.

The only lucky people are those with spare cash who are able to take advantage of the lower demand. Unfortunately there seem to be very few in this group.

**Frederick Wilkinson**



**Seven Years' War****Highland broadswords**

On p.39, *MI* No.39, 'The British Infantry of the Seven Years' War (3): Highlanders...', the authors have used a photograph of what they describe as a 'Highland broadsword, with typical style of pierced basket hilt'. In fact, what is shown — as far as can be seen — is an other ranks' British cavalry sword with 'Highland'-type basket, or semi-basket, hilt. Swords of the type carried by other ranks of the Highland regiments have been assiduously dealt with by Anthony D. Darling in his *Swords for the Highland Regiments 1757-84* (Andrew Mowbray Inc., Rhode Island, 1988); I illustrated the type on p.25 of my admittedly mediocre and error-filled *The Scottish Soldier* (Archive Publications, 1987). I enclose a photograph of the correct type; this is a backsword by Jeffries of c.1758.

Basket-hilted cavalry swords with 'Highland'-type hilts as well as other variations have also been covered at length by Anthony Darling in Vol.7, No.3 of *The Canadian Journal of Arms Collecting* pp.79-96. Even as I write Mr. Darling is preparing a book on the subject which will, I hope, kill once and for all the frequent confusion between 18th century British cavalry swords with basket hilts and genuinely 'Highland' backswords or broadswords.

Stephen Wood  
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**Errata: Canadian Fencibles**

Robert Henderson writes to point out an editorial error in his article on the Canadian Fencibles, Part 2, *MI* No.38 p.32. We have wrongly captioned his photograph of the lace sample for this regiment, and have repeated the error in the body text, to the effect that the two dark lines are black. In fact close examination of the sample, and Hamilton Smith's notes, show dark navy blue, not black. Our apologies to Mr. Henderson. Ed.

**Highlanders' weapons and facings**

Mr. Millman's comments (*MI* No.39) upon the carrying of broadswords by highlanders at Culloden are well argued but miss the essential point: that in my recent article on the Jacobite army I drew attention

not to the discrepancy between the numbers of swords and firelocks recovered from the battlefield, but to the very great discrepancy between the best estimates of the Jacobite casualties and the rather low figure of 192 swords recovered. Even allowing for a certain margin of error this suggests that as many as 80% of the Jacobites (mainly serving in highland units) killed at Culloden had no swords.

The third part of Messrs. Embleton and Haythornthwaite's article on the British infantry of the Seven Years War was excellent, but a couple of errors seem to have crept into the section dealing with individual highland regiments. It is by no means certain that the 77th changed their facings from red to green. The authority for this appears to derive from Lawson, who misinterpreted a very much later portrait of Hugh Montgomerie as depicting a version of the regiment's uniform, when in actual fact, despite the presence of some Cherokee Indians in the background, it actually shows the sinner in the uniform of the West Lowland Fencibles c.1794. This unit certainly had green facings, but I would be glad to know of any contemporary reference to the 77th having green.

There is no doubt, however, that the 87th (Keith's) Highlanders had green facings, not buff/yellow as suggested. The Englebrecht prints almost certainly depict, if anyone, the 88th. While the portrait of Keith is indeed unsatisfactory for the reasons given in the text, there is in fact another contemporary portrait of an officer, Captain James Gorrie, who served in the regiment. This portrait was reproduced and discussed in the *JSAHR* Vol.40 (1962) pp85-; and not only shows green facings but a square-cut turn-down collar and a creamy buff waistcoat. An odd feature of the uniform is that the coat has alternate bastion and elongated pear shaped gold braid loops down the front.

Stuart Reid  
21 Chirton West View  
North Shields  
Northumberland NE29 0EP

**Requests for assistance**

Reader A.C. Allnatt writes to ask if we know of any dealer in military postcards who carries stock from foreign sources or illustrating e.g. German, French and Russian uniforms, perhaps of the Napoleonic period. Mr. Allnatt can be contacted at 50 Keith Rd., Talbot Woods, Bournemouth, Dorset.

Reader William Hermon of Rising Sun Farm, Harrowbarrow, Callington, Cornwall PL17 8JB is a final year student compiling a dissertation on the participation of Canadian troops in the Great War, particularly on the Western Front. He appeals to readers for any useful information, particularly letters or other written primary sources from Canadian soldiers.

# Hugh Calveley

Text and paintings by  
PETER ARMSTRONG

In the church of St. Boniface in the village of Bunbury stands the earliest alabaster tomb in the county of Cheshire. The monument is that of Hugh Calveley, a soldier of fortune who made a great name for himself in the Hundred Years' War — and, indeed, his fortune, some of which he used to endow Bunbury Church.

Hugh Calveley was born into the landed gentry of Cheshire in about 1315, the eldest son of David de Calveley of Lea. Nothing is known of his early life, though Fuller, in his *Worthies of England*, has this to say:

'Tradition makes him a man of teeth and hands who would feed as much as two and fight as much as ten men; his quick and strong appetite could digest anything but an injury, so that killing a man is reported the cause of his quitting this country, making hence for London, then for France.'<sup>(1)</sup>

In 1347 Hugh Calveley is recorded by Thomas of Otterbourne as serving under Sir Thomas Dagworth, an English soldier leading 400 archers and 80 chosen men-at-arms, including Calveley and his comrade Robert Knolles<sup>(2)</sup>, at the taking of La Roche-Derrien in Brittany. Edward III of England supported the claim to the dukedom of Brittany of Jean de Montfort, a half-brother of the recently dead duke; and Dagworth was sent out to assist this party in 1344, against the rival adherents of the duke's niece Jeanne de Penthièvre, who was married to Charles de Blois, nephew of King Philip VI of France. This provided yet another quarrel between the two kings, already arrayed against one another over Edward's claim to the throne of France itself.

We know that at Crécy in 1346 Dagworth was in the third line of battle, along with the king. He then took part in the

siege of Calais; and in January 1347 was appointed commander in chief in Brittany. It is not known if Calveley and Knolles were with Dagworth from 1344 onwards; neither can we be sure that they were at Crécy, since their names do not appear among those Cheshire esquires recorded as having fought there.

Some months after La Roche-Derrien, Dagworth defeated Charles of Blois and took him prisoner; Charles's brave wife worked to raise the ransom for her wounded husband, and continued the war against the English-backed party. For his victory at La Roche-Derrien Dagworth was made a baron, and 50 of his followers were knighted — including, most probably, Hugh Calveley.

**THE BATTLE OF THE THIRTY**

Calveley is next heard of as a knight at the curious Combat of the Thirty on 27 March 1351. In August 1350, near the castle of Auray, one Raoul de Cahors — a renegade from the English side — carried out a treacherous ambush in violation of a truce, and Thomas Dagworth and many of his men were killed. This stung Sir Richard Bembro, captain of the nearby castle of Ploermel, into ravaging the countryside. In his turn Beaumanoir, the Breton commander at the fortress of Josselin, was provoked into action. He proposed a mortal combat between equal numbers of men drawn from the





The photographs on these pages show various details of the effigy in Bunbury Church. It depicts a tall man, being around 7ft. in length; but the carving can no more be seen as an actual portrait of the man than it can be as an exact representation of an actual armour worn by Sir Hugh in life. It is a standardised military effigy (though of fine quality, and well preserved), typical of the conventional effigies produced by English alabaster workshops at that time. Sir Hugh may have died and been buried abroad; the monument at Banbury is quite possibly a memorial erected by his old comrade Sir Robert Knolles, whose arms appear on it.

The monument was erected some years after Sir Hugh's death, probably in the first decade of the 15th century (Sir Robert died in 1407), and the armour is of the period of the Agincourt war rather than of Sir Hugh's campaigns; however, there is still much of interest here.

The armour is richly decorated, as befits a man of wealth and position, with a jewelled orle round the bascinet, and elaborate borders to the arm and leg plates; enough pigment remains to

show that the monument was originally painted and gilded. The jupon covering the body armour carries the Calveley arms; and his head rests on a great helm surmounted by his crest, a calf's head sable. Pigment traces show that the leather straps of the armour and the lining of the gloves were red, and the plaquettes of the military belt alternately red and purple.

The 14th century was a period of change and experiment, during which the transition from predominantly mail to predominantly plate protection took place. Our knowledge of 14th century armour is based almost entirely on pictorial, documentary and sculptural evidence, with all the accompanying problems of interpretation. Conventional representations of armour by artists suggest that a large degree of uniformity of equipment existed in England and France, although textual and inventory evidence points to a wide variety of armour, both for the torso and the limbs, being in use, particularly in Italy and Germany. We can assume that England and France were also abreast of the latest developments and fashions.

opposing garrisons; and eventually 30 men from each side met 'by the oak of Mi-voie between Josselin and Ploermel near a field of broom'. Bembro had six knights of whom four were English: Hugh Calveley, Robert Knolles, Thomas Walton and Richard de la Lande (a Lincolnshire knight). Of the nine esquires only John Plessington from Lancashire was English. There were also two English names among the 15 men-at-arms: a Dagworth (nephew of Sir Thomas) and John Russel. The remainder of the company were Breton, German and Flemish mercenaries.

The combatants were armed with a variety of weapons; one Thommelin Belifort is said to have wielded an iron mace weighing 25lb. At the herald's call the two companies crashed together, the French losing one dead and several seriously injured and captured in the first shock. They fought on grimly, and in time a short rest was called. When battle was rejoined Sir Richard Bembro, attempting to engage Beaumanoir, was transixed with a lance and cut down with a sword. The French captives took advantage of the confusion in the English ranks to kill Dagworth and two of the Flemings. Calveley and Knolles wounded Beaumanoir,

who, tired and bloody, left the ranks and called for water: 'Drink thy blood, Beaumanoir', came a cry from his own ranks. Beaumanoir returned to the fray; but the English front was only broken, along with the agreed terms for the foot combat, when a French squire named Guillaume de Montauban treacherously mounted his horse and charged into them. The other Frenchmen followed up this advantage, and claimed the day. Nine of the Anglo-Breton force were killed, and all the survivors were wounded; Calveley and Knolles were captured, and later ransomed for a hundred gold pieces.

### MERCENARY CAPTAIN

As the disastrous civil war raged on through the 1350s Hugh Calveley stayed in Brittany as the captain of his own Free Company of mercenaries. In 1354 he was ambushed and captured by no less an opponent than Bertrand du Guesclin — then a young esquire making his name on the other side in these wars, and later a legendary Constable of France. Calveley does not seem to have fought at Poitiers in 1356. However, late in 1360 he and Sir Robert Knolles had the satisfaction of capturing Du Guesclin, now a famous warrior and captain of Pontorson;







Calveley gained an enormous ransom for his release.

The Treaty of Brétigny ended the war between England and France, but the war of the Breton succession still offered opportunities to the Free Companies. At the final battle of Auray, 29 September 1364, Bertrand du Guesclin, now captain-general of Caen and Cotentin, led the French army of Charles de Blois; Sir John Chandos was in command of the Anglo-Breton army under de Montfort's banner, and Calveley led the 200 men-at-arms of the rearguard. He had them remove their leg armour for greater agility, and led them to support threatened parts of the line with great effect, finally making a decisive attack on the enemy rear. Charles de Blois was killed; and Calveley took so many prisoners that a Gascon squire who fought under him, Bascot de Mauleon, told the chronicler Froissart that Sir Hugh made 2,000 francs in ransoms.

### Spanish adventures

In September 1365 Du Guesclin (ransomed after Auray for 40,000 gold francs) was given command of a mercenary army which King Charles of France sent into Spain to fight for Henry of Trastamare against his brother Pedro I 'the Cruel' of Castile, and it is an interesting comment on the nature of medieval politics that he was happy to hire his old enemy Calveley. Their troops routed those of Pedro, who fled to Bordeaux, taking refuge with Edward the Black Prince of England. Prince Edward agreed to support him; and the English companies were ordered to return from Spain. Calveley owed allegiance to the Black Prince; and thus found himself back in Spain in 1367, fighting for Pedro against Henry of Trastamare and Du Guesclin. At the battle of Najera on 3 April he contributed greatly to a decisive English victory; and chivalrously contributed 10,000 francs towards Du Guesclin's

latest enormous ransom.

There is convincing evidence that while on a mission to the court of Aragon Calveley, now in his early fifties, contracted a disastrous marriage to an Aragonese princess, the Dona Constanza, who belied her name by running off with another man.

### OFFICER UNDER THE CROWN

The war between England and France flared up again; and in 1369 Sir Hugh was ravaging Anjou and Armagnac in the service of the Black Prince. During the 1370s his character clearly evolved from that of a mercenary captain to that of a valued servant of the English crown. He was appointed Seneschal of Limousin in 1370; in 1373 he led 100 men-at-arms and 100 archers in the Duke of Lancaster's *chevauchée* from Brittany to Bordeaux. In 1375 he was made Governor of Calais; in 1376, Governor for life of the Channel Islands; and in 1379, Admiral of the West. In that year he fought an action at sea off St. Malo, and subsequently survived — to general surprise — a shipwreck on the coast of Ireland.

In 1383, now in his late sixties, he was chief military commander of the so-called Bishop of Norwich's Crusade against the adherents of Pope Clement in Flanders. In 1385 he accompanied Richard II's Scottish campaign. In his later years he was given a variety of employment in England that reflected the confidence of the crown in his diplomacy and wisdom. From 1385 onward, presumably with an increasing awareness of mortality and perhaps with uneasy memories of his young days, he endowed the church at Bunbury in Cheshire, paying for repairs and founding a chantry and college with a warden and chaplains to say daily prayers for himself, the king, and their respective ancestors.

Sir Hugh Calveley died in 1394; he was in his late seventies, and seems to have been active to the end of his days, as he is recorded as leaving the country the previous year with a train of followers, perhaps to

visit the hospice for pilgrims in Rome that he and his old mercenary comrades Sir Robert Knolles and Sir John Hawkwood had founded in 1380. **M**

### Notes:

(1) The passage suggests the flavour of the man. In 1354 the Black Prince granted Calveley a pardon for various 'felonies' committed in Cheshire; romantic speculation about their nature has given rise to the story of a murder, but it seems that they related, more prosaically, to his conduct of a property dispute.

(2) Sir Robert Knolles (d.1407), also a Cheshire knight, led a military career during the reigns of Edward III and Richard II that was interwoven with that of Sir Hugh at many points, and is of equal interest.

### Sources:

W. McColly in *Transactions of Historic Society of Lancs. & Ches.*, Vol. 136, 1987  
J. C. Bridge in *Jnl. Architectural Archaeological & Hist. Soc. Chester*, Vol. 14, 1908

C. Blair in *The Bunbury Papers, Effigy & Tomb of Sir Hugh Calveley*, 1951  
Jean Froissart, *Chronicles*

### Peter Armstrong's reconstructions on the back cover illustrate (left) Hugh Calveley Esquire, Battle of the Thirty, 27 March 1351.

Body armour consists of iron plates rivetted inside a fabric covering; below the breastplate can be seen the rivets for the horizontal hoops of the fauld. The mail shirt or haubergeon is worn beneath this. The helmet is a bascinet with a pointed visor. Leg armour is of so-called splinted type, but the exact construction is open to debate; spurs and sabatons have been removed for foot combat. The style of arm defence or vambrace illustrated seems to have been in use as early as the 1330s and continued in much the same form throughout the century.

### (Right) Sir Hugh Calveley, Seneschal of Limousin, 1370.

The bascinet is shown with visor removed; the great helm could be worn over this. Body armour is of similar construction to the earlier figure but is now covered by the heraldic jupon. The thighs are protected by cuisses constructed in the manner of a brigandine, i.e. of overlapping plates rivetted to a fabric covering. The poleyns protecting the knees are of cuir-bouilli — leather shaped and hardened in hot wax. The vambraces, of Italian construction, cannot have been rivetted to the laminated spaulders covering the shoulders, or they would not articulate.

The arms of Calveley — argent a fess gules between three calves passant sable — are of the type known as 'canting', i.e. a visual pun on the family name. Of Sir Hugh's appearance, a colourful description by the historian M. Luce carries conviction: he has it that Calveley 'had the height of a giant, projecting cheekbones, receding forehead, red hair, and teeth so long they reminded one of the tusks of a wild boar'.



# Hugh Calveley

1351



1370



PA